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# IMAGO MUSICAE



International Yearbook of Musical Iconography  
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# IMAGO MUSICAE XIV/XV

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TILMAN SEEBASS



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**Iconography of Music**  
**1976-1995**

**a Bibliography**

compiled by  
Franz Gratl

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## Preface

The first attempt to cover the interdisciplinary field of musical iconography with a bibliography was made by Frederick Crane. In 1967, he published *A Bibliography of the Iconography of Music* (University of Iowa, School of Music) as a typescript. A second and a third edition followed, the latter published issued 1973 by the main office of the Répertoire international d'iconographie musicale (RiDIM) in New York City. That office had plans to have a revised and augmented edition appear continuing coverage until 1975. Thus, when Barry S. Brook and I discussed the tasks of *Imago Musicae*, it seemed logical that the *Yearbook's* annual bibliography would pick up with the year 1975.

During my years both at Duke University and here in Innsbruck the situation of the personnel in the editorial office has always been precarious. Although thanks to the excellent libraries at Duke University and University of North Carolina at Chapel Hill and thanks to the collaboration of the RiDIM Office in New York (Terence Ford and Zdravko Blažeković) and Munich (Monika Holl) we so far have managed to survey more than four hundred journals, the training of assistants who changed from year to year was time-consuming. Frequently the skills necessary to handle the many languages and fields surpassed what could be expected of graduate students.

With *Imago Musicae* now already well advanced in its second decade time has come to present the collected material in a single volume supplemented with indices that permit retrieval from as many points of view as possible. It also seems important to remind ourselves as students in musical iconography that we are engaged in an interdisciplinary field and that for us knowing the tools in both musicology and art history is a must.

I am very grateful to Franz Gratl for his willingness to take on the compilation of this volume of *Imago Musicae*. He not only tried to eliminate as many flaws of the annual bibliographies as possible, but also added a number of items that did not make it in earlier lists, and invested the considerable time necessary for creating a solid set of indices.

Innsbruck, 28 February 1999

Tilman Seebass





## Introduction

This Bibliography is based on the annual bibliographies published in the volumes 1-13 of *Imago Musicae*. It covers the years from ca 1976 to ca 1995. The titles extracted from there were in a number of cases corrected or supplemented; others that had so far escaped the attention of the bibliographers were added. For this we used a number of bibliographies including *RILM* and catalogues published in the internet. For the compilation we used *Procite for Windows*<sup>TM</sup> (Version 3.0). This program was found to be very suitable for our purposes and fairly user-friendly.

### List of Entries

In most respects we followed the practice established in the annual bibliographies of *Imago Musicae*. Whenever the iconographic aspect is not apparent from the title, a short comment is added. As a further help one or more of the five subject areas is mentioned (see below).

The items are arranged alphabetically according to authors and editors, except for exhibition catalogues that — following art-historical practice — are listed under the city where the exhibition took place. Within the publications of one author the order is chronological. The German umlauts ä, ö, and ü are treated according to Anglo-Saxon practice, i.e. as a, o, and u. Hyphenated double names are found under the first of the two names. For non-hyphenated double names we have followed the practice used in the country from which they originate. For Italian and English names the last one is used, e.g.

*Ferrero, Mercedes Viale*, not *Viale Ferrero, Mercedes*  
*Hanning, Barbara Russano*, not *Russano Hanning, Barbara*

German names of nobility are found under the name itself, e.g.  
*Bothmer, Dietrich von*, not *von Bothmer, Dietrich*

The “van” in Dutch is treated as part of the name, e.g.  
*van Schaik, Martin*, not *Schaik, Martin van*

### Indices

There are three indices. In the first one (II.1) the material is grouped according to the five categories that were already used for the annual bibliographies. It seems to be the most practical way for dividing the material permitting browsing and not requiring too many cross-listings.

#### 1) MUSIC AND ART

publications that deal with the synaesthetical relationship between the two artistic media

on a general level or with pictures illustrating musical sound (scenography of opera) or content (non-musical illustrations of music books), musical instruments as images and abstract art (where music is the subject of the painting but not realistically represented).

Musicians' portraits are found under 3), depictions and decorations on musical instruments under 5).

2) ICONOGRAPHY

publications that deal with the visual representation of musical performance and other visual aspects of music (notation, schemes), as well as musical allegories.

3) PORTRAIT ICONOGRAPHY

publications that deal with portraits of performers, composers, theorists and scholars, instrument makers, and patrons.

4) ORGANOLOGY

publications that focus on the organological aspects of music pictures.

5) DEPICTIONS AND DECORATIONS ON MUSICAL INSTRUMENTS

The other two indices are listings according to persons and places.

The following examples may illustrate our system:

Ex. 1

2111. Möller, Dirk, "Mario Caselnuovo-Tedesco's 24 *Caprichos de Goya*. Eine Einführung." *Gitarre und Laute* 1 (1981): 42-46.

Subject area: MUSIC AND ART

because the article discusses a composition inspired by pictures by Goya.

Index words within subject area:

'music inspired by the visual arts'

'Castelnuovo-Tedesco'.

Index of names:

'Goya, Francisco'

'Castelnuovo-Tedesco, Mario'.

Ex. 2

756. Dittrich, Raymond, "*Musica coelestis* im Passauer Dom. Überlegungen zu Deckenfresken von Carpoforo Tencalla und Carlo Antonio Bussi." *Concerto* 102 (1995): 22-25.

Subject area: ICONOGRAPHY

Index words within subject area:

*musica coelestis*/heavenly music'

'Passau, Dom'

Places are also listed in the subject index, if the publication does not deal primarily with an iconographical topic, but with musical iconography in a certain region and if buildings, sites etc. containing iconographically interesting material are specified.

Index of names:

'Bussi, Carlo Antonio'



‘Tencalla, Carpoforo’  
Index of places:  
‘Passau’

Ex. 3

1144. Gries, Christian, “Johanna Dorothea Stock: Marginalien zu einem Mozart-Portrait.” *Acta Mozartiana* 36, 4 (1989): 81-89.

Subject area: PORTRAIT ICONOGRAPHY

Index words within subject area:

none

Index of names:

‘Stock, Johanna Dorothea’

‘Mozart, Wolfgang Amadeus’

To avoid unnecessary duplication the names of artists and sitters are only given in the *Index of names*, not in the category PORTRAIT ICONOGRAPHY itself, where only general terms are listed.

Ex. 4

521. Castelo Ruano, Raquel, “La música en la antigüedad hispana. 1. el aulos y diaulos.” *Boletín de la Asociación Española des Amigos de Arqueología* 26 (1989): 9-18.

Subject area: ORGANOLOGY

Index words within subject area:

‘aulos’

‘double aulos’

‘Antiquity, Spain’

‘Spain, Antiquity’

Index of places:

‘Spain’

I hope that these practical examples have sufficiently illustrated possibilities of using our bibliography. I should be happy if it would turn out to be a reliable time-saving tool for everyone dealing with musical iconography.

Franz Gratl



# I

## List of entries 1-3407

Abbott, Djilda. See Segermann, Ephraim, and Djilda Abbott

1. Ablanedo, Enrique C., "La música y la danza en el libro *Viaje por España* de Gustave Doré y del Barón Charles Davillier." *Revista de Musicología* 18 (1991): 389-407.  
*iconography*
2. ———, "Iconography of the bolero." *Studies of Dance History. The Journal of the Society of Dance History Scholars* 4, 1 (Spring 1993): 39-59.  
*iconography*
3. Abondance, Pierre, "Protection de l'objet par l'image, authentification de l'image par l'objet." *Imago Musicae* 4 (1987): 271-81.  
*music and art/organology*
4. Ackermann, Gerald M., "Three drawings by Gérôme in the Yale Collection." *Yale University Art Collection Bulletin* (Fall 1976): 8-17.  
One of the drawings by Gérôme (1824-1904) is of Anacreon, one of whose attributes is a lyre.  
*iconography*
5. ———, "Gérôme's *Pifferari*." *Stanford Museum* 8-9 (1978-1979): 9-13.  
*iconography*
6. Adam, Alice, "Kokoschka's two drawings of Alma Mahler." *Drawing* 8 (May-June 1986): 3-4.  
*portrait iconography*
- Adam, Judy, (ed.). See Exhibition catalogue *London and Liverpool*, 1989-1990
7. Adams, Karen C., "Neoplatonic aesthetic tradition in the arts." *College Music Symposium* 17, 2 (1977): 17-24.  
*music and art*
- Adank, Thomas, (ed.). See Exhibition catalogue *Oslo and Paris*, 1985-1986
8. Addington, Christopher, "In search for the Baroque flute." *Early Music* 12 (1984): 34-47.  
Correspondences by Ronald M. Laszewski, *ibidem*, 587-89, by Dale Higbee, *ibidem*, 598, and by Christopher Addington in: *Early Music* 13 (1985), 331-35.  
*organology*
9. Adhemar, Hélène, "Proposition à propos d'un portrait de groupe (de *Le Nain*, 1649?)." *Gazette des Beaux-Arts* 6, 108 (December 1986): 213-19.  
A lute figures in the identification of one of the sitters as the Prince of Condé.  
*portrait iconography*
10. Adkins, Cecil, "Oboes beyond compare: the instruments of Hendrik and Fredrik Richters." *Journal of the American Musical Instrument Society* 16 (1990): 43-117.  
Describes the engravings on keys and carvings on the Richters-made instruments (ca. 1700-1750),

whose keypads are extravagantly decorated with dancers, wild animals and a rebus.  
*organology/depictions on musical instruments*

11. ———, and Alis Dickinson, "The trumpet marine in the Low Countries." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 36 (1986): 158-64.  
*organology*

Admont, 1980 [Exhibition catalogue]. See Exhibition catalogue Graz, 1980

12. Afshar, Lily, "Castelnuovo-Tedesco's '24 Caprichos de Goya' and their relation to Goya's etchings." *Guitar Review*, 79; 80; 81 (Fall 1989; Winter 1990; Spring 1990): 1-17; 12-23; 20-35.

*music and art*

13. ———, "I 24 Caprichos de Goya per chitarra op. 195 di Mario Castelnuovo-Tedesco e il loro rapporto con le incisioni di Goya." *Il Fronimo* 18/73; 19/74 (October 1990; January 1991): 11-26; 7-28.

*music and art*

14. Agosti, Giovanni, "Precisioni su un *Baccanale* perduto del Signorelli." *Prospettiva. Rivista di Storia dell'Arte Antica e Moderna* 30 (1982): 70-77.

A drawing in the British Museum.  
*iconography*

15. Agueda Villar, Mercedes. "Iconografía de Domenico Scarlatti." In: *Catálogo general de las exposiciones Domenico Scarlatti en España*, [Exhibition catalogue]. Madrid: Ministerio de Cultura, 1985; 372-73.

*portrait iconography*

16. Ahrens, Christian. "Das Musikinstrument und seine technischen Gegebenheiten als Gestaltungsfaktoren der Musik." In: *Studia Instrumentorum Musicae Popularis VI*. Stockholm: Musikhistoriska museet, 1979; 19-26. (*Musikhistoriska museetsskrifter*, 8).

*organology*

Ahrens, Christian. See Reinhardt, Kurt, and Christian Ahrens

17. Aichele, K. Porter, "Paul Klee's *Vocal Fabric of the Singer Rosa Silber*." *ARIS. Notes on the History of Art* 1 (1980): 25-7.

*music and art/portrait iconography*

18. ———, "Paul Klee's operatic themes and variations." *The Art Bulletin* 68, 3 (September 1986): 450-66.

An analysis of selected drawings and paintings that make implied or explicit reference to an operatic context.  
*music and art*

19. ———, "Paul Klee's *Rhythmisches*: a recapitulation of the Bauhaus years." *Zeitschrift für Kunstgeschichte* 57 (1994): 75-89.

Sees links to 12-tone-composition.  
*music and art*

20. Aigner, Thomas, "Schubert in Numismatik und Philatelie." *Schubert durch die Brille* 5 (June



1990): 65-67.  
*portrait iconography*

Aincia Caridad, Isabel. See Alonso y Garcia del Pulgar, Tomás, Angel Napal Oteiza, and Isabel Aincia Caridad

21. Airs, M., and J. G. Rhodes, "Wall paintings from a house in Upper High Street, Thames." *Oxonien-sia* 45 (1980): 235-59.  
*iconography*

22. Aitiani, Marcello, and Francesco Giomi, "The artwork *Nave in Luce*: a journey into telematics, art and music." *Leonardo* 24, 2 (1991): 179-83.  
 Taking recent complexity theories as a starting point, the article discusses pictorial and sculptural elements, fused into a double musical component that alternates live performance of Gregorian chant with its re-elaboration by computers.  
*music and art*

23. Aix-en-Provence, 1978. — *Musique et tapisseries*, [Exhibition catalogue]. Aix-en-Provence, Musée des Tapisseries, 1978. Edited by Albert-Pomme de Mirimonde. Aix-en-Provence, 1978.  
*iconography*

24. Alberici, Clelia. "Iconografia del melodramma veneziana del Settecento nella raccolta delle stampe 'A. Bertarelli' al castello Sforzesco." In: *Venezia e il melodramma nel Settecento*. Edited by Maria Teresa Muraro. Firenze : Olschki, 1978; 23-45. (*Studi di musica veneta*, 6).  
*music and art*

Alexander, Jennifer, (ed.). See Davidson, Clifford, and Jennifer Alexander, (eds.)

25. Alexandru, Tiberiu, "Die Rumänische Panflöte." *Tibia* (no. 1/1984): 20-30.  
*organology*

26. Alfter, Dieter, "Für Augen und Ohren. Zur Geschichte der Musikbox." *Jahrbuch des Museums für Kunst und Gewerbe, Hamburg, Neue Folge* 2 (1983): 125-34.  
*organology*

27. Allan, Johnnie. *Memories: a pictorial history of South Louisiana music, 1920s-1980s*. Lafayette: Jedfel, 1988.  
*iconography*

28. Allard, J. C., "Mechanism, music and painting in 17th century France." *Journal of Aesthetics and Art Criticism* 40, 3 (1981-1982): 269-79.  
*music and art*

29. Almeida, Pedro, "Gustavo Durán (1906-1969): prelude inconcluso de la generación musical de la república. Apuntes para una biografía." *Revista de Musicología* 9 (1986): 511-42.  
 Concerns a portrait of Durán and his visual approach to music theater.  
*music and art/portrait iconography*

30. Almeroth, Carl. *Wie die Bruckner-Büste entstand*. Wien, 1899; Nachdruck durch die Bruckner-Gesellschaft 1979.  
*portrait iconography*

31. Alonso y García del Pulgar, Tomás, "Un ejemplo iconográfico de la danza social en Navarra." *Cuadernos de Etnología y Etnografía de Navarra* 49 (1987): 81-84.  
iconography
32. ———, "Experiencias en la elaboración de un catálogo iconográfico musical de Navarra." *Cuadernos de Etnología y Etnografía de Navarra* 52 (1988): 377-88.  
iconography
33. ———, Angel Napal Oteiza, and Isabel Aincia Caridad, "Iconografía musical de Navarra. Merindad de Tudela." *Cuadernos de Sección. Folklore* 3 (1990): 231-82.  
iconography
34. ———, and Angel Napal Oteiza, "Iconografía musical de Navarra. Merindad de Estella - 1." *Cuadernos de Sección. Folklore* 4 (1991): 125-66.  
iconography
35. Alpers, Svetlana. *The art of describing: Dutch art in the seventeenth century*. Chicago: University of Chicago Press, 1983.  
Reviewed by Ivan Gaskell in: *Oxford Art Journal* 7/1 (1984), 57-60, and by Jerome Stumpel in: *Burlington Magazine* 126/978 (1984), 580-81.  
iconography
36. Álvarez-Martínez, María del Rosario. *Homenaje a Alfonso Trujillo. Aportaciones para un estudio organográfico en la plena edad media; los instrumentos musicales en los beatos*. Aula de Cultura de Tenerife, 1982.  
organology
37. ———. *Los instrumentos musicales en la plástica española durante la edad media: los córdofonos*, 2 vols. Ph. D. Diss., University of Madrid, 1982.  
organology
38. ———, "El arpa cromática en la España medieval." *Revista de Musicología* 6 (1983): 135-41.  
Discusses a shrine from the monastery of Piedra which has a depiction of an angel playing a harp.  
organology
39. ———, "Presunto origen de la lira grabada en una estela funeraria (ca. S. VIII a.C.) encontrada en Luna (Zaragoza)." *Revista de Musicología* 8 (1985): 207-28.  
organology
40. ———, "Antiguos órganos alemanes en Tenerife (Siglos XVII al XIX)." *Revista de Musicología* 9, 2 (July-December 1986): 452-500.  
organology/depictions on musical instruments
41. ———. "La iconografía musical hispánica en la Edad Media en relación con los criterios estéticos de las diferentes etapas artísticas." In: *España en la Música de Occidente. Actas del Congreso Internacional, Salamanca, 29 October-5 November 1985*. Edited by Emilio Casares Rodicio, Israel Fernández de la Cuesta, and José López-Caló. Madrid: Instituto Nacional de las Artes Escénicas y de la Música, 1987; vol. 1, 49-61.  
iconography
42. ———, "Los instrumentos musicales en los códices alfonsinos: Su tipología, su uso y su origen.

Algunos problemas iconográficos." *Revista de Musicológica* 10, 1 (1987): 67-104.  
*iconography/organology*

43. ———, "Las pinturas con instrumentos musicales del techo de la catedral de Teruel: Documento iconografico coetaneo de los codices de las Cantigas." *Revista de Musicología* 11, 1 (1988): 31-64.  
*organology*
44. ———, "El órgano de la ermita de las Angustias en La Palma." *El Museo Canario* 48 (1988-1989-1990-1991): 211-25.  
*depictions on musical instruments*
45. ———, "Los instrumentos musicales del Apocalipsis figurado de los Duques de Saboya: entre el símbolo y la realidad." *Nassarre. Revista Aragonesa de Musicología* 5, 2 (1989): 41-84.  
*iconography*
46. ———, "Las liras prehistóricas de Luna (Zaragoza) y de Saint-Symphorien de Paule (Bretaña), testimonios de una misma tipología en el Bronce final y en La Tène." *Archaeologia Musicalis* 1/2 (1989-1990): 134-38.  
*organology*
47. ———. "Instrumentos bizantinos en una pintura medieval del Museo Diocesano de Palma de Mallorca." In: *De Musica Hispana et aliis. Miscelánea en honor al Prof. Dr. José López-Caló, S.J.*. Santiago de Compostela: Universidad de Santiago, 1990; 43-53.  
*organology*
48. ———. *La iconografía musical latinoamericana en el renacimiento y en el Barroco: Importancia y pautas para su estudio/Latin American musical iconography in the Renaissance and in the Baroque period: Importance and guidelines for its studies*. Washington, D.C.: OEA/OAS, 1992. (Colección INTERAMER, 26).  
*iconography*
49. ———, "La iconografía musical del Medievo en el monasterio de Santo Domingo de Silos." *Revista de Musicología* 15, 2-3 (July-December 1992): 1-62.  
*iconography*
50. ———, "La iconografía musical de los Beatos de los siglos X y XI y su procedencia." *Anuario del Departamento de Historia y Teoría del Arte* 5 (1993): 201-20.  
*iconography*
51. ———. "El órgano en Tenerife: Aportaciones para su catalogacion y estudio." In: *V Coloquio de Historia Canario-Americana (1982)*. no publisher, no date; Offprint.  
*organology/depictions on musical instruments*
52. ———, and Guillermo Rosselló, "Hallazgo de tambores de la España islámica (siglos X al XIV)." *Revista de Musicología* 12, 2 (1989): 411-21.  
Includes a comparison of drums found in archeological excavations near Granada with contemporary pictorial evidence.  
*iconography/organology*
53. Ameln, Konrad, "Himmlische und irdische Musik." *Neues Musikwissenschaftliches Jahrbuch* 2

(1993): 55-81.

Examines the iconography of heavenly and earthly music, beginning with the *Neu Leipziger Gesangbuch* by Gottfried Vopelius (1682).  
*iconography*

54. Amiens, 1983. — *La vie musicale en Picardie aux temps des puys*, [Exhibition catalogue]. Amiens, Musée de Picardie, 29 April-13 July 1983. Amiens, 1983.  
*iconography/organology*

55. Amsinck, Georg T. *Musikelementer i billeder fra Øregaard museum: Et katalog* [Musical life in pictures from the Øregaard museum: a catalogue]. Gellerup: Hentofte Kommunebibliotek, 1993.

A catalogue of paintings, drawings and prints in the Øregaard museum (Hellerup), which depict elements of Danish musical life from the end of the 19th century and the beginning of the 20th century.  
*iconography*

57. Amsterdam, 1984. — *Willem van Oranje: Om vrijheid van geweten*, [Exhibition catalogue]. Amsterdam, Rijksmuseum, 28 September-9 December 1984. Amsterdam: Rijksmuseum, 1984.

Discusses, among other things, the Valois tapestries.  
*iconography*

58. Ananoff, Alexandre, "Bergeret, son hôtel de la rue du Temple et sa troisième femme." *Gazette des Beaux-Arts* 125 (1983): 8-10.

Discusses Pierre Nolasque Bergeret's portrait of his third wife with a two-manual harpsichord.  
*iconography*

59. Andersen, Norman A., "Phonic sculpture: mechanically actuated musical instruments in a sculptural context." *Leonardo* 19, 2 (Spring 1986): 99-106.

Comments by the sculptor on his sound-producing works.  
*music and art*

60. Anderson, Gillian B., "The silent film score: a potent new source of information for film scholars." *Chigiana* 22 (1990): 35-45.

Includes reproductions of title and instruction pages for orchestral musicians of the early film era, some in Russian.  
*iconography*

61. Anderson, Maxwell L., "The villa of P. Fannius Synister at Boscoreale." *The Metropolitan Museum of Art Bulletin* 45, 3 (Winter 1987-88): 27-28.

Speculates that the cithara player (in Room H) is a Macedonian queen.  
*portrait iconography*

62. Anderson, Udo. *Musiktitel aus dem Jugendstil. 64 Beispiele aus den Jahren 1886 bis 1918*. Dortmund, 1981.

*iconography*

63. Andraschke, Peter. "Bild und Komposition." In: *Welttheater: Die Künste im 19. Jahrhundert*. Edited by Peter Andraschke and Edelgard Spaude-Schulze. Freiburg: Rombach, 1992; 228-47. (*Rombach Wissenschaft: Reihe Litterae*, 16).

Focuses on compositions by Liszt inspired by the visual arts.  
*music and art*



64. Andreotti, Caterina. *Iconografia degli strumenti musicali in monumenti artistici di Brescia*. Ph. D. Diss., Università degli Studi di Pavia a Cremona; Scuola di Paleografia e Filologia Musicale, 1987.  
On miniatures by Giovanni Pietro da Biragio included in the 18 choirbooks (1471-1474) belonging to the Duomo Vecchio in Brescia.  
*organology*
65. Andres, Mirjam. "Zur Bauplastik der Alten Oper." In: *Begegnungen: Frankfurt und die Antike — Hauptband*. Edited by Marlene Herfort-Koch. Frankfurt am Main: Arbeitskreis Frankfurt und die Antike, 1994; 173-82.  
Discusses decorations in the Alte Oper (1873-80) by Gustav Kaupert, Ludwig Brunow, and Emil Hundrieser.  
*music and art*
66. Angermüller, Rudolph, and Gabriele Ramsauer, "'du wirst, wenn uns Gott gesund zurückkommen läßt, schöne Sachen sehen': Veduten aus dem Nachlaß Leopold Mozarts in der Graphikensammlung des Salzburger Museums Carolino Augusteum." *Mitteilungen der Internationalen Stiftung Mozarteum* 42, 1-2 (June 1994): 1-48.  
*music and art*
67. Annibaldis, Giacomo and Onno Vox, "Il coro di Pirria." *Glotta. Zeitschrift für griechische und lateinische Sprache* 55, 3-4 (1977): 183-90.  
Discusses a depiction of an Apollonian rite on a vase from the 6th century B. C.  
*iconography*
68. Anonymous, "Notes on Millais' use of subjects from the opera, 1851-54." *The Pre-Raphaelite Review* 2 (1978/79): 73-6.  
*music and art*
69. ———, "Geestverwanden: Muziek - Beeldende Kunst." *Kunstschrift Openbaar Kunstbezit* 29 (1985): 115-47.  
*music and art*
70. ———, "Computer enhancement of paleographic information." *Computing in Musicology* (1990): 46-48.  
A description of computer application in the identification of the Thomas Gainsborough's portrait of J.C. Bach at the Cincinnati Art Museum.  
*portrait iconography*
71. Anoyanakis, Fivos. *Greek popular musical instruments*. Athens: National Bank of Greece, 1979.  
Reviewed by Helen Myers in: *The Musical Times* 122 (1981), 315.  
*organology*
72. ———, "Mia idiotipia sto paiximo tou daouliou: Paratiriseis se dyo tichografies tis Manis [A particularity in playing the daouli: observations on two frescoes of Mani]." *Emografika* 4-5 (1983-85): 79-84.  
An investigation of the drum on a fresco of the Mocking of Christ.  
*organology*
73. *Antichi strumenti musicali: Catalogo del fondo musicale del Museo Civico di Storia e Arte Medievale e Moderna di Modena*, with a foreword by John Henry van der Meer. Modena: Mucchi, 1982.  
*organology*

74. Antwerpen, 1977. — *Paradisus musicus: muziek en samenleving in Rubens' tijd*, [Exhibition catalogue]. Antwerpen: Stad Antwerpen, 1977.  
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- Bartal, Ruth. See Kenaan, Nurith, and Ruth Bartal
173. Barth, Herbert, Dietrich Mack, and Egon Voss, (eds.). *Wagner. Sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten, introduction Pierre Boulez*. Wien: Universal Edition, 1975.  
Reviewed by Werner Bollert in: *Musica* 30/1 (1976), by Ludwig Finscher in: *Die Musikforschung* 33 (1979), 340-50, and by Susanna Großmann-Vendrey in: *Melos/Neue Zeitschrift für Musik* 2 (1976), 334-35.  
*portrait iconography*
- Barth Magnus, Ingebjørg. See Magnus, Ingebjørg Barth
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Includes references to theater, advertising and film.  
*music and art/iconography*
175. Bartlitz, Eveline, "Eine vergessene Freundschaft: Miniatur zum Weber-Jubiläum 1986." *Beiträge zur Musikwissenschaft* 29 (1987): 69-73.  
About the painter Ferdinand Freiherr von Lütgendorff (b. 1785) and Carl Maria von Weber. An engraving by Friedrich Jügel (Berlin 1814) depicting the composer may have been based on Lütgendorff's lost miniature portrait painted in 1814.  
*portrait iconography*
176. Bartók, Béla. *Dokumentumok Bartók Béla. 1881-1945*. Budapest: Fővárosi Szabó Ervin Könyvtar, 1980.  
Material in the Ervin Szabó Municipal Library, Budapest.  
*portrait iconography*

Bartsch, Ingo (ed.). See Exhibition catalogue *Bochum*, 1981

Barulich, Frances. See Fuld, James J., and Frances Barulich

177. Baschet, Jérôme *Les justices de l'au-delà. Les représentations de l'enfer en France et en Italie (XIIe - XVe siècle)*. Rome: Palais Farnèse, 1993. (*Bibliothèque des Écoles françaises d'Athènes et de Rome*, 279).  
*iconography*

178. Bass, Ruth, "The same as making music: the paintings of Arnold Schönberg." *ARTnews* 84, 3 (March 1985): 94-96.  
*music and art*

179. Bassani, Ezio, "Antichi avori africani nelle collezioni Medicee, I." *Critica d'Arte, Nuova Serie* 40, 143 (1975): 69-80.  
*organology*

180. ———, "Oggetti africani in antiche collezioni italiane, II." *Critica d'Arte, Nuova Serie* 42, 154-56 (1977): 187-203.  
*organology*

181. ———, "Gli olifanti afro-portoghesi della Sierra Leone." *Critica d'Arte, Nuova Serie* 44, 166-68 (1979): 175-201.  
*organology/depictions on musical instruments*

182. ———, "Un corno afro-portoghese con decorazione africana." *Critica d'Arte, Nuova Serie* 44, 166-68 (1979): 167-74.  
*organology/depictions on musical instruments*

183. ———, "The oliphant in the Musée Calvet at Avignon: evidence of the autonomous art of Sierra Leone in the fifteenth and sixteenth centuries." *Journal of the History of Collections* 6, 1 (1994): 69-78.  
*depictions on musical instruments*

184. Bauer, George and Linda, "Bernini's organ-case for S. Maria del Popolo." *Art Bulletin* 62 (1980): 115-23.  
*iconography/depictions on musical instruments*

185. Bauer, Hans-Joachim, "Gemeinsame Kunstprinzipien bei Stockhausen und Vasarely." *Zeitschrift für Musikpädagogik* 3, 5 (1978): 77-84.  
Compares the structure of Karlheinz Stockhausen's "Kreuzspiele" and Victor Vasarely's "Zett-RG".  
*music and art*

186. Bauer, Linda Freeman, "L'Inventario dei beni di A. Pomarancio e alcune note sulla vita e l'opera del pittore." *Bollettino d'arte* 19 (1983): 31-34.  
*iconography*

Bauer, O. G. (ed.). See Exhibition catalogue *München*, 1976

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*ments des International Folk Music Council in Piran, Jugoslawien 1983*. Edited by Erich Stockmann. Stockholm: Musikmuseet, 1985; 157-76. (*Musikhistoriska museets skrifter*, 10).  
*organology*

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*iconography*

189. Beahrs, Virginia Oakley, "The Immortal Beloved riddle reconsidered." *The Musical Times* 129 (1988): 64-70.  
Identification of possible sitters for the "Immortal Beloved".  
*portrait iconography*

190. Beaty, Stuart, "Making in wood." *Scottish Art Review* 15, 1 (1977): 1-4.  
Discusses the use of wood in bagpipe and fiddle making, and carvings depicting those instruments.  
*organology*

191. Beaudet, Jean-Michel, "Les Turè, des clarinettes amazoniennes." *Revista de Música Latino Americana/Latin American Music Review* 10 (1989): 92-115.  
Photographs of single-reed wind instruments found in use among the indigenous peoples of north-eastern Amazonia.  
*organology*

192. Bec, Pierre. *Viè'es ou violes? Variations philologiques et musicales autour des instruments à archet du moyen âge (XIe-XVe siècles)*. Paris: Klincksieck, 1992.  
Reviewed by Bernard Ravenel in: *Cahiers de civilisation médiévale* 37 (1994), 271-3, and by Carlos González in: *Musique-Images-Instruments* 1 (1995), 197-8.  
*organology*

193. Beck, Eleonora M., "A musical interpretation of Andrea di Bonaiuto's *Allegory of the Dominican Order*." *Imago Musicae* 9-12 (1992-95): 123-38.  
The fresco is in Santa Maria Novella, Florence.  
*iconography*

194. ———. *Singing in the garden: an examination of music in Trecento painting and Boccaccio's Decameron*. Ph.D. Dissertation, Columbia University, New York, 1993.  
Three frescoes are considered: Ambrogio Lorenzetti's *Effects of good government in the city* (1337-40) in the Palazzo Pubblico, Siena; Bonamico Buffalmacco's *Triumph of death* (1330-45) in the Campo Santo, Pisa; and Andrea Di Bonaiuto's *Allegory of the Dominican Order* (1366-68) in the Spanish chapel of Santa Maria Novella, Firenze.  
*iconography*

Beck, Jean-Pierre. See Destremau, Maxime, Dominique Tournel-Harster, and Jean-Pierre Beck

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195. Becker, Heinz. *Ciacomo Meyerbeer in Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt, 1980.  
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*portrait iconography*

196. Beckmann, Klaus, "Reincken und Buxtehude. Zu einem wiederentdeckten Gemälde in Ham-

burg." *Der Kirchenmusiker* 5 (1980): 172-77.

A discussion of the painting by Johannes Voorhout in the Museum für Hamburgische Geschichte.  
*portrait iconography*

197. Beckwith, J. G. "Islamic influences on Beatus Apocalypse manuscripts." In: *Actas del Simposio para el estudio de los códices del Comentario al Apocalipsis de Beato de Liebana, Madrid, 1976*. Madrid: Joyas Bibliográficas, 1978-80; 55-63.

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*iconography*

198. Bédos de Celles, François. *The organ-builder, translated by Charles Ferguson*. Raleigh/North Carolina: Sunbury Press, 1977.  
*organology*

199. Beerli, Conrad André, "Nicolas Manuel dans la mouvement de son temps: La part de la musique et de la danse." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 37 (1980): 289-391.  
*iconography*

200. Béguin, Sylvie, "Une esquisse de Fra Stefano da Carpi." *Arte Documento*, 3 (1989): 294-95.  
Attributes an oil sketch of the *Feast of Balshazzar* (Brest, Musée Municipal) and identifies it as a preliminary study for a theatre curtain for the Felizia di Bellaria, Mugnano (1765-1783, destroyed 1796).  
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201. Béhague, Gérard, "South American masked dances: an overview." *The World of Music* 22, 1 (1980): 23-38.  
*iconography*

202. Behne, Klaus Ernst. "Kandinskys 'Bemalung' von Mussorgskijs *Bildern einer Ausstellung*." In: *Film - Musik - Video, oder Die Konkurrenz von Auge und Ohr*. Edited by Klaus-Ernst Behne. Regensburg: Bosse, 1987; 31-44.  
Starting from the connection between Kandinsky and Schoenberg and the simultaneous development of abstraction in painting and atonality in music, the background of Kandinsky's *Gelber Klang* and his 1928 theatrical presentation of *Kartinki s vystavki* are discussed.  
*music and art*

203. Beier, Paul, "Right-hand position in Renaissance lute technique." *Journal of the Lute Society of America* 12 (1979): 5-24.  
Refers to pictorial evidence for hand position at the end of the 15th century.  
*organology*

Bejinariu, Mircea. See also Marica, Viorica Guy, and Mircea Bejinariu

204. Belamari, Josip, "Siringa u svojoj Ilirskoj postojbini [The syrinx in its Illyrian homeland]." *Arti Musices* 14 (1983): 23-32.  
Examines Bronze age situlae showing compositions of men playing the lyre and the syrinx.  
*organology*

Bélis, Annie, (ed.). See Homo-Lechner, Catherine, and Annie Bélis, (eds.)

Bélis, Annie. See Jacquemin, Anne, Georges Rougemont, and Annie Bélis



Belitska-Scholtz, Hedvig, (ed.). See Exhibition catalogue *Budapest*, 1993

205. Bell Flament, Caroline Sue. *Deux retables de Jean Bellegambe de Douai (v. 1470-v. 1534) et la Légende de la Sainte Chantelle d'Arras: Une interprétation d'iconographie musicale dans le contexte historique et social du début du XVIe siècle dans le Nord de la France*. Ph. D. Diss., Université François Rabelais, Tours, 1990.

Discusses two paintings by Bellegambe, which include about 110 depictions of singers and musical instruments.

*iconography/organology*

206. ———, "A posthumous interview with Jean Bellegambe: 'only angels see things in grisaille'." *RidIM/RCMI Newsletter* 15, 1 (Spring 1990): 25-32.

Comments on the biography of the 16th-century French painter and musical instruments depicted on his two altar pieces.

*organology*

207. Bellantone, Concetta. *Iconografia degli strumenti musicali nei monumenti artistici della provincia di Sondrio*. Tesi di diploma, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1991-92.

*organology*

208. Bellasich, Alda, Emilia Fadini, Sigfrido Leschiuta, and Mark Lindley, "Il clavicembalo. Organologia, accordatura, notazione, diteggiatura." Torino: EDT, 1984.

Reviewed by Maria Girandi in *Nuova Rivista Musicale Italiana* 21 (1987), 319-20.

*organology*

209. Bellenger, Xavier, "An introduction to the history of musical instruments in the Andean countries: Ecuador, Peru, and Bolivia." *The World of Music* 25, 2 (1982): 38-52.

*organology*

210. Bellm, Richard, "Liturgie und bildende Kunst." *Archiv für Liturgiewissenschaft* 20-21 (1978-1979): 380-88.

Annotated bibliography of books published between 1973 and 1977.

*iconography*

211. Belting, Hans. "Il Salterio Serbo di Monaco e la sua storia." In: *Danubio — Una civiltà musicale. IV: Croazia, Serbia, Bulgaria, Romania*. Monfalcone: Teatro Comunale, 1994; 84-97.

A discussion of illuminations in the MS Bayerische Staatsbibliothek, cod.slav.4 (1370-72).

*iconography*

212. Belts, Jiří. *Výtvarný vývoj varhanních skvříní v Čechách*. Praha: SU PPOP, 1988.

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*depictions on musical instruments*

213. Benge, Glenn F. "Barye's apotheosis pediment for the New Louvre: Napoleon I crowned by history and the fine arts." In: *Art the ape of nature: studies in honor of H. W. Janson*. Edited by Moshe Barasch and Lucy Freedman Sadler. New York and Englewood Cliffs/New Jersey: Abrams and Prentice Hall, 1981; 607-30.

"Fine Arts" holds a kithara, and has numerous instruments beside her.

*iconography*

214. Benjamin, Phyllis, "A diary-album for Fanny Mendelssohn Bartholdy." *Mendelssohn Studien* 7



(1990): 178-217.

A heart-shaped album of Fanny's future husband, the painter Wilhelm Hensel, containing 18 drawings by him with 15 music sketches by Fanny.  
*music and art*

215. Benois, Nicola. "Dolores Puthod. I grandi dipinti di Dolores Puthod." In: *Bicentenario del Teatro alla Scala*. Milano, 1978; [pages unknown].  
*music and art*

216. Bentini, Jadranka, "Una scoperta nella basilica di San Petronio a Bologna: due tavole di Amico Aspertini." *Bolletino d'arte* 20 (1983): 31-62.  
The restoration of the organ in Bologna (1475) is being undertaken with reference to two panels by Aspertini (1531).  
*organology*

Bentini, Jadranka, (ed.). See Exhibition catalogue *Bologna*, 1979

Bentini, Jadranka. See also Rossi-Manaresi, Raffaella, and Jadranka Bentini

217. Benzi, Alessandro, "Le forme alternative dei crotali nella Grecia antica." *Rivista Italiana di Musicologia* 27 (1992): 3-23.  
*organology*

218. Benzi, Fabio, "Un disegno di Giorgione a Londra e il *Concerto campestre* del Louvre." *Arte veneta* 26 (1982): 183-87.  
*iconography*

219. Béres, András, "Tekerölant ábrázolása XVIII. századi cimerben [The hurdy-gurdy as depicted in an 18th-century shield]." *Ethnographia* 2, 3 (1974): 352-54.  
*organology*

220. Berg, Erich Alban. *Alban Berg, Leben und Werk in Daten und Bildern*. Frankfurt/Main: Insel, 1976.  
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*portrait iconography*

221. Berger, Ernst, "Basel, Antikenmuseum und Sammlung Ludwig: Auszug aus dem Jahresbericht 1981." *Antike Kunst* 25, 2 (1982): 161-68.  
Describes some works with musical depictions.  
*iconography*

222. ———, "Basel, Antikenmuseum und Sammlung Ludwig: Auszug aus dem Jahresbericht 1982." *Antike Kunst* 26, 2 (1983): 107-16.  
Discusses two new acquisitions: an Attic redfigure plate (c. 520 B. C.) by the Delos Painter (with a woman aulos player), and another vessel (c. 500 B. C.) by the Herakles and Pholos Painter (containing a banquet scene with musicians).  
*iconography*

223. Bergquist, Peter, "The poems of Orlando di Lasso's 'Prophetiae Sibyllarum' and their sources." *Journal of the American Musicological Society* 32 (1979): 516-38.  
With an iconography of the Sibyls.  
*iconography*

224. Bergquist, Stephen Arthur, "D. C. Read's steel engraving: Constable, Goethe, Beethoven, and a minor light in the history of English engraving." *Beethoven Newsletter* 6, 1 (Spring 1991): 15-17.  
*portrait iconography*
225. Berlin, 1974. — *Hommage à Schönberg. Der Blaue Reiter und das Musikalische in der Malerei der Zeit*, [Exhibition catalogue]. Berlin, Nationalgalerie, 11. September-4. November 1974. Berlin, 1974.  
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*music and art/iconography*
226. Berlin, 1977. — *Musik und Theater in der Kunst des 20. Jahrhunderts*, [Exhibition catalogue]. Berlin, Galerie Pels-Leusden, 18. April-11. Juni 1977. Berlin, 1977.  
*music and art/iconography*
227. Berlin, 1984. — *Louis Spohr. Festschrift und Ausstellungskatalog zum 200. Geburtstag. Im Auftrag der Internationalen Louis-Spohr-Gesellschaft und der Staatsbibliothek Preußischer Kulturbesitz*, [Exhibition catalogue]. Berlin, Staatsbibliothek Preußischer Kulturbesitz, 12. April - 19. Mai 1984. Edited by Hartmut Becker and Rainer Krempien. Kassel: Georg Wenderoth, 1984.  
*music and art/portrait iconography*
228. Berlin and Wien, 1987-1988; 1990. — *Schilder, Bilder, Moritaten: Sonderschau des Museums für Volkskunde im Pergamonmuseum*, [Exhibition catalogue]. Berlin, Pergamonmuseum; Wien, Österreichisches Museum für Volkskunde, 25 September 1987-3 January 1988; 30 May-30 September 1990. Edited by Erika Karasek. Berlin; Wien: Staatliche Museen; Eigenverlag, 1987; 1990.  
*music and art*
229. Bermúdez Cujor, Egberto. *La música en el arte colonial de Colombia*. Bogotá: Fundación de Música, 1994. (*Musica americana*, 1).  
*music and art/iconography*
230. Bernardini, Alfredo, "Vier Oboistenporträts als Quelle zum Studium der 'Zwei-Klappen-Oboe.'" *Oboe Klarinette Fagott* 5, 1 (March 1990): 30-42.  
Considers the following portraits: anonymous portrait of a musician with oboe (ca. 1720; Staatliches Institut für Musikforschung, Berlin); anonymous portrait of a French oboe player (ca. 1750); a portrait of oboists Sante Aguilar (1734); and Baldassarre Centroini (ca. 1815).  
*portrait iconography/organology*
231. Bernauer, Margit. *Musikmotiv in der deutschen Innenraummalerei 1800-1850*. Lizentiatsarbeit, Universität Zürich, 1986.  
*iconography*
232. Bernstock, Judith, "Guercino's *Et in Arcadia Ego* and *Apollo Flaying Marsyas*." *Studies in Iconography* 11 (1987): 137-83.  
Outlines the artist's efforts to impart many mythological significances to *Apollo Flaying Marsyas*.  
*iconography*
233. Bertello, Maddalena. *Rapporto musica/immagine: Evoluzione e problemi estetici*. Tesi di Laurea, Università degli Studi di Torino, 1990-91.  
*music and art*

234. Bertozzi, Marco. "Celesti armonie: Note sui ritmi astrali di Palazzo Schifanoia a Ferrara." In: *Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo, Pesaro, 16-18 July 1990*. Edited by Maurizio Padovan. Ospedaletto (Pisa): Pacini, 1990; 307-19.  
*iconography*
235. Besançon, Orléans, Evreux, 1993-1994. — *Le Carnyx et la lyre. Archéologie musicale en Gaule celtique et romaine*, [Exhibition catalogue]. Edited by Catherine Homo-Lechner and Christophe Vendries. Besançon: no publ., 1993.  
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*iconography/organology*
236. Beschi, Luigi, "Mousikè Téchnē e Thánatos: l'immagine della musica sulle *lekythoi* funerarie attiche a fondo bianco." *Imago Musicae* 8 (1991): 39-59.  
*iconography*
237. Besques, Simone, "Une Aphrodite au Collier de Myrina signée par Ménophilos." *Antike Kunst* 26, 1 (1983): 22-30.  
*iconography*
238. Bestor, Charles. "MAX as an overall control mechanism for multi-discipline installation art." In: *Proceedings of the 1993 International Computer Music Conference*. San Francisco: International Computer Music Association, 1993; 222-25.  
Installation art aims to establish a self-defining artistic universe, a landscape of imagination, enclosed within a self-contained sculptural space that the audience enters and becomes a part of. MAX may be used as an overall control mechanism for the coordination of the various musical elements involved in an installation piece.  
*music and art*
239. Betenbaugh, Gordon M., "Use of handbells in psalmody." *The American Organist* 18, 12 (1984): 60-62.  
*organology*
240. Betsky, Celia. "American musical paintings, 1865-1910." In: *The art of music: American paintings and musical instruments, 1770-1910*. Clinton/New York, Fred L. Emerson Gallery, [Exhibition catalogue]. Clinton/N. Y.: Hamilton College, 1984; 51-74.  
*music and art/iconography*
- Bevilacqua, Nerina (ed.). See Exhibition catalogue *Venezia*, 1985
241. Biagola, Sandre, "Per una classificazione della musica folklorica Italiana; studio sulle ninne nanne." *Nuova Rivista Musicale Italiana* 23, 1-2 (1989): 113-40.  
*music and art/iconography*
242. Bianchetti, Gian Franco, "Tracce di Bernardino Luini in Ossola: Le ante di un organo scomparso." *Oscellana* 22, 1 (January-March 1992): 47-58.  
Discusses four paintings of saints (ca. 1525) on panels from the original organ case in S. Mattia, Oira.  
*depictions on musical instruments*
243. Bianchi, Lino, Giancarlo Rostirolla, A. Bini, F. Failla, et al. (eds.). *Iconografia palestriniana: Giovanni Pierluigi da Palestrina, il suo tempo e la sua fortuna nelle immagini del suo tempo*. Lucca: Libreria Musicale Italiana, 1994. (*L'arte armonica: Iconografia*, 1).  
Reviewed by Silvia Ragni in: *Nuova Rivista Musicale Italiana* 29/2 (April-June 1995) 313-15,

and by Iain Fenlon, in: *Early Music* 24/1 (February 1996) 157-58.  
*iconography/portrait iconography*

244. ———. "Dancing with Mallarmé and Seurat (and Loie Fuller, Hérodiade and La Goulue)." In: *Artistic relations: Literature and the visual arts in nineteenth-century France*. Edited by Peter Collier and Robert Lethbridge. New Haven: Yale University Press, 1994; 291-302.  
 Staging and the representation of performance in the late works of Seurat contrast with Mallarmé's treatment of performance and dance in his writings.  
*music and art/iconography*
245. Bianco, Carla. *Iconografia degli strumenti musicali nei monumneti artistici del Saluzzese*. Tesi di laurea, Università degli Studi, Scuola di Paleografia e Filologia Musicale, 1989-90.  
*iconography*
246. ———. "Alcuni gruppi strumentali nell'iconografia musicale di area Saluzzese." *RIdIM/RCMI Newsletter* 16, 1 (Spring 1991): 21-29.  
*iconography*
247. Biba, Otto. *Der Piaristenorden in Österreich. Seine Bedeutung für bildende Kunst, Musik und Theater im 17. und 18. Jahrhundert*. Eisenstadt: Selbstverlag des Instituts für österreichische Kulturgeschichte, 1975. (*Jahrbuch für österreichische Kulturgeschichte*, 5).  
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*music and art*
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 Discusses a Monteverdi portrait by Bernardo Strozzi.  
*portrait iconography*
249. ———. "Einige neue und wichtige Schubertiana im Archiv der Gesellschaft der Musikfreunde." *Österreichische Musikzeitschrift* 33 (1978): 604-10.  
 Discusses two additions to Schubert iconography; reproduces one, a sketch by Ferdinand Georg Waldmüller.  
*portrait iconography*
250. ———. "Neue Beethoveniana in den Sammlungen der Gesellschaft der Musikfreunde in Wien." *Österreichische Musikzeitschrift* 41 (1986): 635-39.  
 Includes three portraits and one silhouette.  
*portrait iconography*
251. ———. "Der Dilettant in der Musik." *Österreichische Musikzeitschrift* 43 (1988): 3-6.  
 Picture of home tutor and pupil.  
*iconography*
252. "Bibliographie zur Symbolik, Ikonographie und Mythologie." *Internationales Referateorgan (Baden-Baden)* 8-14 (1975-1981): [pages unknown].  
*iconography*
253. Biedermann, Rolf, "Jörg Breus Entwurfszeichnungen für die Orgelflügel der Fuggerkapelle." *Zeitschrift des deutschen Vereins für Kunstwissenschaft* 36 (1982): 28-34.  
 A discussion of the scene about teaching music.  
*iconography/depictions on musical instruments*



254. Bilbau Aristegui, Pablo, "Galería fotográfica de la Sociedad Filarmónica [in three parts]." *Mínima* 1/1; 1/2; 1/3 (1992): 30-31; 24-26; 18-21.  
*iconography*
255. *Bildende Kunst und Musik*. Berlin: Henschel, 1984.  
*music and art*
256. Billiet, Frédéric. *G. Lefevre: Concert imaginaire dans les stalles de la cathédrale d'Amiens*. Amiens, 1983.  
Reproductions and study of the figures on the choirstalls of the cathedral of Amiens.  
*iconography*
257. ———. "Aspects visuels de la notation musicale au XIV<sup>e</sup> siècle." In: *Mots - Images - Sons, Rouen, 14-17 March 1989*. Mont-Saint-Aignan: Centre International de Recherches en Esthétique Musicale, 1989; 49-54.  
*music and art*
258. Bindman, D., "Roubillac in Westminster Abbey." *Oxford Art Journal* 4, 2 (1981-1982): 14-16.  
Discusses the influence of Handel's "Messiah" on the tomb-monument of General Hargrave in Westminster Abbey.  
*iconography*
- Bini, A. See Bianchi, Lino, Giancarlo Rostirolla, A. Bini, F. Failla, et al.
259. Biondi, Angelo, "Una decorazione a grottesche nella fortezza di Sorano." *Prospettiva* 20 (1980): 94-97.  
Includes discussion of the fresco in the Fortezza Orsini at Sorano that contains musical notation of Boccaccio's "Io mi son giovinetta".  
*iconography*
260. Bird, Peter, "The architect's report." *Winchester Cathedral Record* 62 (1993): 10-14.  
Reports on the repair of the bell-tower and the discovery of an original painting of the Trinity by Jerome the Painter on the bell-trap.  
*depictions on musical instruments*
261. Birk, Ute. *Ikonologische Studien zur Darstellung Apolls in der bildenden Kunst von ca. 1400 bis 1600*. Phil. Diss., Universität Bonn, 1986.  
*iconography*
- Birkner, Günter. See Conradin, Hans, and Günter Birkner.
262. Bisanz-Prakken, Marian. *Gustav Klimt. Der Beethovenfries. Geschichte, Funktion und Bedeutung*. München, 1980.  
*iconography*
263. Bisanz, Rudolf M., "The Romantic synthesis of the arts: nineteenth-century German theories on a universal art." *Konsthistorisk Tidskrift* 44, 1-2 (1975): 38-46.  
Discusses writings that contain complementary viewpoints concerning the Romantic "Gesamtkunstwerk" theorem, by Friedrich Schlegel, Philipp Otto Runge, and Richard Wagner. Influences on 20th-century art movements, especially the Blaue Reiter and Bauhaus, are noted.  
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*depictions on musical instruments*
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288. Bol, L. J., "Rembrandt's musicierend gezelschap: een vanitas-allegorie." *Bulletin van het Rijksmuseum* 25, 3 (1977): 95-96.  
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289. Bollati, Milvia, "Giovannino e Salomone de Grassi." *Arte Cristiana* (July-August 1987): 211-24.  
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291. Bologna, 1993-1994. — *Immagini della musica nella Grecia antica: Iconografia musicale nelle ceramiche attiche e magnogreche del Museo Civico Archeologico di Bologna*, [Exhibition catalogue]. Bologna, Museo Civico Archeologico, 19 December 1993-30 June 1994. Edited by Daniela Castaldo. Bologna: Università degli Studi, Dipartimento di Musica e Spettacolo; Museo Civico Archeologico; CIDIM; Comitato Nazionale Italiano Musica, 1993.  
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317. Borgó, András, "Muzsikuskészítések középkori zsidó kéziratokban [Pictures of musicians and musical instruments in medieval Hebrew manuscripts]." *Múlt és Jövő* 3 (1990): 85-93.  
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325. Boskovits, Miklos, "Nicolò Corso e gli altri." *Arte Cristiana* 75 (November-December 1987): 351-86.  
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330. Bosseur, Jean-Yves. *Musique: Passion d'artistes*. Genève: Skira, 1991.  
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333. Boström, Hans Olof, "Heimdall som kulturbringare i Norden." *Konsthistorisk Tidskrift* 56 (1987): 72-81.  
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335. Botstein, Leon, "Brahms and nineteenth-century painting." *19th-Century Music* 14, 2 (Fall 1990): 154-68.  
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336. Bott, Gian Casper. *Studien zu Evaristo Baschenis*. Dissertation, University of Zürich, 1991.  
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337. ———, "Ut pictura musica. Zu Evaristo Baschenis *Ricercata Quinta*." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 15-30.  
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338. Bouillion, Jean-Paul, (ed.). *Klimt: Beethoven*. Genève and Paris: Skira and Flammarion, 1986.  
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339. Bourde, A. "Opera seria et scénographie: autour de deux toiles italiennes du XVIIIe siècle." In: *Actes du colloque 'L'Opéra au XVIIIe siècle'*, Aix-en-Provence, 29-30 avril — 1er mai 1977. Aix-en-Provence/Marseille, 1982/83; 229-53.  
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(Rome 1747).  
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340. Bourniquel, Camille. *Frédéric Chopin in Selbstzeugnissen und Bilddokumenten*, trans. from French by Hanns V. Winter. Reinbek bei Hamburg: Rowohlt, 1975.  
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341. Bousquet, J., "Copie et expansion de motifs dans la sculpture romaine: la sirène aux centaures (à Saint-Gaudens et ailleurs)." In: *35e Congrès Fédération des Sociétés académiques, Langue-doc-Pyrénées-Gascogne, Saint Gaudens, 1980* = *Revue Comminges* 93 (1980): 563-79.  
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342. Bouton, Anne-Noëlle, and Florence Gétreau, "Un portrait présumé d'Hélène de Montgeroult dans l'ancienne collection d'A. P. de Mirimonde." *Musique-Images-Instruments* 1 (1995): 68-75.  
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344. Bowles, Edmund A., "A checklist of musical instruments in fifteenth-century illuminated manuscripts at the Walters Art Gallery." *Notes* 32 (1976): 719-26.  
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345. ———. *Musikleben im 15. Jahrhundert*. Leipzig: Deutscher Verlag für Musik, 1977. (*Musikgeschichte in Bildern*, 3/8).  
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346. ———, "Iconography as a tool for examining the loud consort in the fifteenth century." *Journal of the American Musical Instrument Society* 3 (1977): 100-13.  
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347. ———, "A preliminary checklist of fifteenth-century representations of organs in paintings and manuscript illuminations." *The Organ Yearbook* 13 (1982): 5-30.  
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348. ———. *La pratique musicale au moyen âge/Musical performance in 'he late Middle Ages*. Genève: Minkoff & Lattès, 1983.  
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349. ———, "Instrumente des 15. Jahrhunderts und Ikonographie." *Basler Jahrbuch für historische Musikpraxis* 8 (1984): 11-50.  
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350. ———, "Music ensembles in the eighteenth-century festival books at the New York Public Library." In: *Music in the classic period: essays in honor of Barry S. Erok*. New York: Pen-

dragon Press, 1985; 1-42.  
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351. ———, *Musical ensembles in festival books, 1500-1800: an iconographical and documentary survey*. Ann Arbor: UMI Press, 1989. (*Studies in Music*, 103).

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352. ———, "References to the organ in the literature of festival books." *The Organ Yearbook* 20 (1989): 51-61.

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353. ———, "A brief overview of musical ensembles with brass instruments in European festivals of state." *Historic Brass Society Journal* 1 (1990): 78-96.

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354. ———, "The double, double, double beat of the thundering drum: the timpani in early music." *Early Music* 19, 3 (August 1991): 419-35.

Performance practice evidence drawn from several 17th- and 18th-century illustrations and treatises.

iconography/organology

355. Bowles, Garrett H., "Krenek monument in Vienna." *Newsletter of the Ernst Krenek Archive* 4, 2-3 (Spring-Summer 1994): 1.

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music and art

Bowness, Sophie. See Exhibition catalogue *Liverpool and Bristol*, 1990

356. Bowron, Edgar Peters, "Two Rembrandtesque paintings." *The Walters Art Gallery Bulletin* 29, 7 (April 1977): 3-4.

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357. Boyd, Malcolm, "Dance of death." *The New Grove Dictionary of Music and Musicians* 5 (1980): 218-19.

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358. Boydell, Barra, "The instruments in Mielich's miniature of the Munich Hofkapelle under Orlando di Lasso." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 28 (1978): 14-18.

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359. ———. *The crumhorn and other Renaissance windcap instruments: a contribution to Renaissance organology*. Buren: Frits Knuf, 1982.

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360. ———, "'Sounds tempting': musical iconography in paintings in the National Gallery of Ireland." *Irish Arts Review* 2, 2 (Summer 1985): 28-33.  
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*iconography*
361. ———. *Music and painting in the National Gallery of Ireland*. Dublin: National Gallery of Ireland, 1991.  
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362. ———, "The female harp: the Irish harp in 18th- and early 19th-century Romantic nationalism." *RldIM/RCMI Newsletter* 20, 1 (Spring 1995): 10-17.  
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363. Braff, Phyllis. "A musical gathering: investigative steps and preliminary conjectures." In: *Music in colonial Massachusetts, 1630-1820. II: Music in homes and in churches, Boston, 1973*. Edited by Barbara Lambert. Charlottesville: University of Virginia Press, 1985; 515-46.  
A discussion of the provenance of the painting, which may be a document of musical life in colonial Massachusetts.  
*iconography*
364. Bran-Ricci, Josiane, "La flûte traversière chez Diderot. Tentative d'investigation à travers l'Encyclopédie." *Imago Musicae* 4 (1987): 325-34.  
*organology*
365. Brauchli, Bernhard. "Aspects of early keyboard technique: hand and finger positions, as seen in early treatises and iconographical documents." In: *De Musica Hispana et aliis. Miscelánea en honor al Prof. Dr. José López-Caló, S.J.*. Santiago de Compostela: Universidad de Santiago, 1990; 483-563.  
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469. Cagiano de Azavedo, Michelangelo, "La 'Polimnia' di Cortona e Marcello Venuti." *Storia dell'arte* 38-40 (1980): 389-92.  
*iconography*
470. Cagiano, Letizia Norci, "Un teatro tutto di legno: il teatro Valle e il dramma giocoso a Roma attraverso i resoconti di viaggiatori francesi del settecento." *Nuova Rivista Musicale Italiana* 24, 3-4 (1989): 305-34.  
Stendhal described the Teatro Valle in his *Voyages en Italie*; includes an 18th-century engraving and cross-section models.  
*music and art*
471. Calahorra Martínez, Pedro. "La música medieval en el Alto Aragón." In: *Signos. Arte y Cultura en el Alto Aragón Medieval*, [Exhibition catalogue]. Huesca: Diputación de Huesca, 1993; 128-31.  
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472. ———, "Iconografía musical en el románico aragonés." *Aragonia Sacra* 2 (1987): 59-78.  
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473. ———, "Órganos en la iconografía musical representada en las obras de arte hasta el siglo XVII en Aragón." In: *El órgano español*. Madrid: Universidad Computense. 1983; 199-214.  
*organology*
474. Calahorra Martínez, Pedro, Jesús Lacasta Serrano, and Alvaro Zaldívar. *Iconografía musical del románico aragonés*. Zaragoza: Institución Fernando el Católico, 1993  
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475. Caldwell, Elizabeth, "Rosemary Campbell." *Art New Zealand* 56 (Spring 1990): 56-57.  
Discusses Campbell's abstract watercolors, noting her stylistic development, and the influence of music on her work.  
*music and art*
476. Caldwell, John, (ed.). *The Well-Enchanting Skill: music, poetry, and drama in the culture of the Renaissance; essays in honor of F. W. Sternfeld*. Oxford: Clarendon Press, 1990.  
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*music and art*



477. Calgary, 1981. -- *Extravaganza! Fantasy scenes and costumes from 100 years of variety theater, 1850-1950*, [Exhibition catalogue]. University of Calgary, Nickle Art Museum, 7 April - 10 May 1981. Edited by Philip McCoy. Calgary, 1981. (*University of Calgary Special Collections Division, Occasional Paper*, 7/1981).  
Costumes and set designs for many types of theatrical and musical performances.  
*music and art*
478. Calore, Marina, "Spettacoli sacri negli stati estensi, II. Teatro sacra a Ferrara: un volto inedito del potere." *Quadrivium* 29, 1 (1978): 59-80.  
*iconography*
479. Cambon, Pierre, "Peinture buddhique 'à l'ambroisie', une peinture covént e du XVIIIe siècle de la collection Collin de Plancy." *Revue du Louvre* 43, 5/6 (1994): 63-74.  
*iconography*
480. Camille, Michael, "Labouring for the lord: the ploughman and the social order in the Luttrell psalter." *Art History* 10, 4 (December 1987): 423-54.  
Interprets the ploughing scene from the psalter (ca. 1320-45, London, British Library, MS add.42130) as a nostalgic vision of an earlier Golden Age.  
*iconography*
481. Camiz, Franca Trinchieri. "La bella cantatrice: i ritratti di Leonora Barone e Barbara Strozzi a confronto." In: *Musica, scienza e idee nella Serenissima durante il Seicento: Atti del convegno internazionale di studi, Venezia, 13-15 December 1993*. Edited by Francesco Passadore, Francesco Rossi, et al. Venezia: Edizioni Fondazione Levi; 285-294.  
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*iconography/portrait iconography*
483. ———, "Augustinian musical education and redemption in the fifteenth-century Caracciolo del Sole Chapel, Naples." *Imago Musicae* 5 (1988): 41-64.  
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484. ———, "The castrato singer: from informal to formal portraiture." *Artibus et Historiae* 18 (1988): 171-86.  
*portrait iconography*
485. ———, "La Musica nei quadri del Caravaggio." *Quaderni di Palazzo Venezia*, 6 (1989): 198-221.  
*iconography*
486. ———, "Music and painting in Cardinal del Monte's household." *Metropolitan Museum Journal* 26 (1991): 213-26.  
Discusses Caravaggio's paintings of musicians and music (1595-1601) when he lived in one of the homes of Cardinal Francesco Maria del Monte.  
*iconography*
487. ———, "Una Erminia, una Venere ed una Cleopatra di Giovanni Lanfranco in un documento ine-

- dito." *Bollettino d'arte* 67 (1991): 165-68.  
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488. ———, "17th-century mirrors of musical vogues in Rome." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 53-64.  
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489. ———. "Gli strumenti musicali nei palazzi, nelle ville e nelle dimore della Roma del Seicento." In: *La musica a Roma attraverso le fonti d'archivio*. Lucca: Libreria Musicale Italiana, 1994; 595-608.  
*iconography*
490. ———. "Due quadri musicali di scuola caravaggesca." In: *Musica e filologia. Proceedings of the conference 'Musica e filologia', Verona, 18 September - 30 October 1982*. Edited by Marco di Pasquale and Richard Pierce. Verona: Edizioni della Società Litteraria, n. d.; 99-107.  
*iconography/organology*
491. Camiz, Franca Trinchieri, and Agostino Ziino, "Caravaggio: aspetti musicali e committenza." *Studi Musicelli* 12 (1983): 67-90.  
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492. Cammerata, Joan, and Bruno Mario Damiani, "Music in *La Galatea* and the visual arts." *Critica Hispanica* 12, 1-2 (1990): 15-25.  
On Cervantes's pastoral *Primera parte de la Galatea*.  
*music and art*
493. Camner, James, (ed.). *Great composers in historic photographs*. New York: Dover Publications, 1981.  
*portrait iconography*
494. Campbell, Richard G., "Instrumentenkundliche Notizen zu sechs türkischen Miniaturen." *Baessler-Archiv, Neue Folge* 23 (1975): 31-37.  
*organology*
495. Campianu, Eva. "Zur Aufführungspraxis des Tanzes in der Barockoper." In: *Studien zur Barockoper. Hellmuth Christian Wolff zum 70. Geburtstag*. Edited by Constantin Floros, Hans Joachim Marx, and Peter Petersen. Hamburg: Wagner, 1978; 273-88. (*Hamburger Jahrbuch für Musikwissenschaft*, 3).  
*iconography*
496. Cannon, R. D., "Bagpipes in English works of art." *The Galpin Society Journal* 42 (1989): 10-31.  
*organology*
497. Canova, Giordano Mariani. "La miniatura nei libri liturgici marciiani." In: *Musica e liturgia a San Marco: Testi e melodie per la liturgia delle ore dal XII al XVII secolo — dal graduale tropario del duecento ai graduali cinquecenteschi*. Edited by Giulio Cattin. Venezia: Fondazione Levi, 1990-1992; 149-88. (*Collezione speciale per la musica veneta. A: Monumenti*).  
*music and art/iconography*
498. Capp, Simon. "Historical harps: a maker's eye view." In: *Aspects of the historical harp: Proceedings of the International Historical Harp Symposium, Utrecht, 1992*. Edited by Martin van

Schaik. Utrecht: Foundation for Historical Performance Practice, 1994; 99-104.

Characteristics of early 17th-century harps depicted in Domenico Zampieri's *King David playing the harp* (Musée National du Château de Versailles), Giovanni Maria Lanfranco's *Allegory of music* (Galleria Nazionale di Roma), and Carlo Francesco Nouvolone's *The artist and his family* (Pinacoteca di Brera, Milano) are surveyed.

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499. Capri, Silvia. *Il cornetto e il suo repertorio nel primo Seicento in area veneziana*. Tesi di Laurea, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1991-92.

organology

500. Carapezza, Paolo Emilio, "Regina Angelorum in musica picta: Walter Frye e il 'Maître au Feuillage Brodé'." *Rivista Italiana di Musicologia* 10 (1975): 134-54.

iconography

501. ———. "La musica per strumenti da tasto nell'ambiente di Giorgione: Andrea Antico e Marcantonio di Bologna." In: *Giorgione e la cultura veneta tra '400 e '500: mito, allegoria, analisi iconologici. Atti del convegno, Roma, novembre 1978*. Edited by Maurizio Calvesi. Roma: De Luca, 1981; 224-27.

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502. ———, "La musica dipinta." *Nuove Effemeridi* 27, 3 (1994): 80-93.

music and art/iconography

503. Carapezza, Paolo Emilio, and Lucio Feo. "Cecilie di Sicilia." In: *Ceciliana: Per Nino Pirotta*. Edited by Maria Antonella Valsano and Giuseppe Collisani. Palermo: F. Flaccovio, 1994; 7-29.

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504. Carbonell, Xavier, "Els instruments musicals del Betlem de l'Eglésia de la Sang." *Estudis Baléarics* 20 (1986): 23-36.

organology

Caridad, Isabel Aincia. See Aincia Caridad, Isabel

505. Carley, Lionel, and Robert Threlfall. *Delius: a life in pictures*. London, 1977.

Reviewed by Robert Anderson in: *The Musical Times* 119 (1978), 237.

portrait iconography

506. Carlone, Mariagrazia, "Gli strumenti musicali negli antichi mosaici della basilica di S. Maria Maggiore a Vercelli." *Bollettino Storico Vercellese* 2 (1992): 31-49.

organology

507. ———. *Iconografia musicale nell'arte Biellese, Vercellese e Valsesiana: Un catalogo ragionato*. Roma: Edizione Torre d'Orfeo, 1995. (*Iconografia musicale in Italia*, 2).

Reviewed by Antonio Baldassare in: *Ridim/RCMI Newsletter* 20/2 (Fall 1995), 67-68.

iconography

508. Carlos, Alfonso de, "Música militar de España en los libros de la Biblioteca del Palacio." *Reales Sitios* 13, 47 (1976): 53-60.

iconography

509. Carola, Maria Antonietta, "La lira: Il ruolo di un' immagine attraverso la lettura dei dipinti vasco-

- lari magnogreci.” *Ragguagli di Parnasso: Rivista di Arte, Musica e Cultura* 1 (1993): 5-6.  
*iconography*
510. Carolan, Nicholas, “A nineteenth-century uilleann piping poster.” *Ceol na Héireann* 2 (1994): 46-52.  
Discusses a poster from 1839 advertising a performance of the uilleann piper Thomas O’Hannigan (ca. 1809-55).  
*iconography*
511. Caroll, Margaret D., “Peasant festivities and political identity in the 16th century.” *Art History* 10, 3 (1983): 289-314.  
Peasant festivities include playing on bagpipes.  
*iconography*
512. Caron, Linda, “A presentation work to pope Leo X by Rosso Fiorentino.” *Source. Notes in the History of Art* 2, 3 (1982): 5-8.  
Discusses Fiorentino’s work *Angel playing the lute* (Uffizi, Florence).  
*iconography*
513. ———, “The use of color by Rosso Fiorentino.” *The Sixteenth Century Journal* 19 (1988): 355-78.  
Discusses *Angel Playing the Lute* (ca. 1515).  
*iconography*
514. Carter, Jane Burr, “The Masks of Ortheia.” *American Journal of Archeology* 91, 3 (1987): 355-83.  
Describes the use of instruments in ritual.  
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515. Carvalho, Armindo Ayres de’, “Influência da cenografia barroca da escola de Bologna na pintura decorativa dos palácios portugueses.” *Belas Artes* 2 (1980): 59-65.  
*music and art*
- Cassani, Silvia (ed.). See Exhibition catalogue *Venezia*, 1985
516. Cassidy, Brendan, (ed.). *Iconography at the crossroads: papers from the colloquium sponsored by the Index of Christian Art, Princeton University, 23-24 March 1990*. Princeton (NJ): Princeton University, Department of Art and Archeology, 1993.  
*iconography*
517. Cassidy, Donna M., “Arthur Dove’s music paintings of the Jazz Age.” *American Art Journal* 20, 1 (1988): 4-23.  
Discusses references to jazz music and performers found in Dove’s diaries along with 17 paintings and sketches.  
*iconography*
518. ———. *The painted music of America in the works of Arthur G. Dove, John Marin, and Joseph Stella: an aspect of cultural nationalism*. Ph. D. Diss., Boston University, 1988.  
*music and art*
519. Cassou, Jean. *Encyclopédie du symbolisme: peinture, gravure et sculpture, littérature, musique*. Paris, 1979.  
*iconography*



520. Castaldo, Daniela, "Rappresentazioni dei kymbala nella ceramica attica." *RIdIM/RCMI Newsletter* 20, 2 (Fall 1995): 39-48.  
*organology*
521. Castelo Ruano, Raquel, "La música en la antigüedad hispana. 1. el aulos y diaulos." *Boletín de la Asociación Española des Amigos de Arqueología* 26 (1989): 9-18.  
*organology*
522. Casteras, Susan P., "Edward Burne-Jones and the legend of the Fair Rosamund." *The Journal of Pre-Raphaelite and Aesthetic Studies* 1, 2 (1988): 34-44.  
*iconography*
523. Catalano, George, "Scholastic imagery in the Florence Manuscript." *Essays in Medieval Studies: Proceedings of the Illinois Medieval Association* 7 (1990): 41-58.  
Challenges an established interpretation of the frontispiece to the Florence MS Pluteus 29.1 (collection of Notre Dame polyphony); proposes alternative parallels, some invoking Chuck Berry and 20th-century political campaigns.  
*iconography*
524. Cattin, Giulio. "Note sul Laudario di Gualdo Tadino." In: *Arte e musica in Umbria tra Cinquecento e Seicento. Atti del XII convegno di studi umbri, Gualdo Tadino, 30 novembre-2 dicembre 1979*. Perugia, 1982; 1-14.  
One of the laude is clearly legible on an ornamental scroll of a plaque attributed to G. B. Caporali.  
Reviewed by Alberto Iesù in: *Nuova Rivista Musicale Italiana* 16 (1982), 645-47.  
*iconography*
525. Caufriez, Anne, "La collection indonésienne du Musée instrumental de Bruxelles." *Revue Belge de Musicologie* 34-35 (1980-1981): 248-302.  
Pictorial evidence used in discussion of Indonesian musical instruments.  
*organology*
526. Cavallero, Anna, "Pinturicchio a Roma. Il soffitto dei *Semidei* nel palazzo di Domenico della Rovere." *Storia dell'arte* 60 (1987): 155-77.  
Describes iriton and flute players in Italian and Spanish friezes of the 15th and 16th centuries.  
*iconography*
527. Cavallino, Ivano, "La musica turca nelle testimonianze dei viaggiatori e nella trattatistica del seicento." *Rivista Italiana di Musicologia* 21 (1986): 144-69.  
*organology*
528. Cavigli, Adriano. "Scenotecnica e macchinistica teatrale in un trattato inedito di Fabrizio Carini Motta (Mantova 1688)." In: *Venezia e il melodramma nel Seicento*. Edited by Maria Teresa Muraro. Firenze: Olschki, 1976; 359-77. (*Studi di musica veneta*, 5).  
*music and art*
529. ———. "Per far più grande la meraviglia dell'arte." In: *Frescobaldi e il suo tempo nel quarto centenario della nascita. Ferrara, Palazzo dei Diamanti, Pinacoteca Nazionale, 13 settembre-31 ottobre 1983*, [Exhibition catalogue]. Venezia: Marsilio, 1983; 15-39.  
Reproduces a number of portraits and a few music scenes from the first half of the 17th century.  
*iconography/portrait iconography*



530. Cavicchioli, Gianfranco, "Mozart il Malatino." *Rivista Internazionale di Musica Sacra* 6 (1985): 267-72.  
Introduction by Luciano Migliavacca; suggests Mozart as the possible sitter for a portrait by an unknown artist.  
*portrait iconography*
531. Ceccanti Rossi, Valeria, "I corali miniati del Convento di S. Caterina da Siena di Livorno." *Studi Livornesi* 5 (1990): 155-202.  
Discusses three late-16th c. Florentine choir books with illuminated initials.  
*iconography*
532. Celi, Claudia, "La danza aulica italiana nel XVI secolo." *Nuova Rivista Musicale Italiana* 19 (1985): 268-76.  
*iconography*
- Cevese, Tommaso. See Brugnolo, Katia, and Tommaso Cevese
533. Chailley, Jacques, "Léonard de Vinci et l'harmonie des sphères." *Bulletin de l'Association Léonard de Vinci* 13 (1974): 21-26.  
*iconography*
534. ———, "De la Flûte Enchantée à Jérôme Bosch." *Bulletin de la Classe des Beaux-Arts de l'Académie Royale de Belgique* 57, 10 (1975): 186-87.  
*iconography*
535. ———, "Une petite supercherie de la Princesse Carolyne." *Revue de Musicologie* 61 (1975): 319-22.  
Discusses a portrait of princess Carolyne de Sayn-Wittgenstein and her daughter, which (except for facial features) is a copy of an engraving of a portrait by Sir Thomas Lawrence.  
*portrait iconography*
536. ———, "Le David de Tavant et l'Utriusque Musica." *Bulletin trimestriel de la Société Archéologique de Touraine* 39 (1981): 761-79.  
*iconography*
537. ———, "Le tympan du pélican et les chansons du roi de Navarre." *Anuario musical* 37 (1982): 1-4.  
Analyzes the tympanum of the Cathedral of Pamplona as an illustration of the chanson "Ensi com l'unicorne sui".  
*iconography*
538. ———. *La flûte enchantée: opéra maçonnique. Essai d'explication du livret et de la musique*. New, revised and annotated edition. Paris: Robert Laffont, 1983.  
*music and art*
539. ———, "Les huit tons de la musique et l'éthos des modes aux chapiteaux de Cluny." *Acta Musicologica* 57 (1985): 73-94.  
*iconography*
540. ———. "Les chansons de Thibaud de Champagne au réfectoire de Pamplona." In: *España en la Musica de Occidente, Actas de Congreso Internacional, Salamanca, 29 October-5 November 1985*. Madrid: Ministerio de Cultura, 1987; 101-10.  
The carved pulpit (1330) of the prebendary refectory of the cathedral does not represent, as is com-

monly believed, the traditional unicorn legend, but rather illustrates a song by the King of Navarre, the trouvère Thibaut IV, Count of Champagne. The motif also appears in the tympanum of the room.

*music and art/iconography*

Chambers, David. See Exhibition catalogue *London*, 1981-1982.

541. Chambure, Alain de, "Quand la peinture déchiffre la musique." *Connaissance des Arts* 423 (May 1987): 104-13.

Explains how paintings (16th-19th century) provide information about music making for musicologists. Examples of some famous pictorial sources.

*iconography*

542. Chamorro, Arturo, "Chirimías: Sondeo Histórico de un Modelo Islámico en América Hispana." *Revista de Música Latino Americana* 3 (1982): 165-87.

Includes brief discussion of an 18th-century painting that shows an angel playing an oboe-type instrument.

*organology*

543. Champa, Kermi: S., "Piet Mondrian's *Broadway Boogie Woogie*." *Arts Magazine* 54, 5 (1979-1980): 150-53.

*iconography*

544. Chan, Victor, "New light on Goya's tapestry cartoon: 'La Boda'." *Gazette des Beaux-Arts* 125 (1983): 33-36.

The tapestry shows a shawm player.

*iconography*

545. Chang, Peter, "Han Xi Zai's *Night Banquet*: a silk painting from the tenth-century Nan Tang court." *Imago Musicae* 9-12 (1992-95): 9-41.

*iconography*

546. Charters, Samuel. *Spelmannen: i bilder och egna ord [Fiddlers: in pictures and in their own words]*. Stockholm: Sonet/Wahlstrom & Widstrand, 1979.

From the beginnings to the 17th century.

*iconography*

547. Chaudonneret, Marie-Claude, "Les peintres 'troubadours' collectionneurs d'instruments de musique." *Musique-Images-Instruments* 1 (1995): 22-33.

Includes discussion of a few paintings with "medieval" music scenes painted in the early 1800s.

*iconography*

548. Cheles, Luciano, "The inlaid decorations of Federico da Montefeltro's Urbino studiolo: an iconographic study." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 25 (1982): 1-46.

*iconography*

549. ———. *The studiolo of Urbino - An iconographic investigation*. Wiesbaden: Reichert, 1986.

*iconography*

550. Cherido, Caterina Marcantonio, "Il servizio Correr." *Bolletino Civici Musei Veneziani d'Arte e di Storia* 30, 1 (1986): 73-79.

Describes four plates by Raffaele d'Urbino featuring Orpheus.

*iconography*

Chevrel, Claudine (ed.). See Exhibition catalogue *Paris*, 1988

551. Chiarini, Marco. "Tre dipinti restaurati di Tiziano a Palazzo Pitti." In: *Tiziano e Venezia. Convegno internazionale di studi, Venezia, 1976*. Vicenza: Neri Pozza, 1980; 293-96.

One of the paintings is the "Concert".  
*iconography*

Chihuly, Dale. See Jenkins, Speight, and Dale Chihuly

552. Chinchilla Marin, Isabel. *Las artes plásticas en la vida y obra de Manuel de Falla*. Universidad de Granada: Memoria di licentiatura inedita, 1985.

*music and art*

553. Chonpairot, Jarernchai. "The diffusion of the vīnā in Southeast Asia." In: *Proceedings of the Saint Thygaraja Music Festivals*. Cleveland/Ohio, 1978-1981; 98-108

*organology*

554. Chopra, Enakshi. *A critical and comparative study of Ragadhyān as depicted in Pahari rāgamālā painting with special reference to musical notes*. Ph. D. Diss., Himachal Pradesh University, 1991.

*music and art*

555. Chotard, Loïc, "Nadar et la vie musicale des années 1850: le regard d'un amateur." *Revue Internationale de Musique Française* 29 (1989): 91-108.

Discusses the artist's caricatures of several musicians and composers active in Paris in the 1850s.  
*portrait iconography*

556. Chou, Wei-Chou, "Ch'ung Cheng Jen-t'ai ch'u-t'u yüeh-wu-yung t'an T'ang-tai yin-yüeh ho li-yi chih-tu [Discussion of the T'ang period music and ritual systems from the Cheng Jen-t'ai tomb]." *Wen-wu* 7 (1980): 42-46.

In Chinese. Investigates three sets of painted clay figurines that were among the 1972 tomb findings in Shanxi Province.  
*iconography*

557. Chow, Fong, "Han Dynasty musicians and instruments." *Journal of the American Musical Instrument Society* 1 (1975): 113-25.

Discusses small statues of musicians found in a Han Dynasty tomb.  
*iconography*

558. Christe, Y., "Nouvelle interprétation des mosaïques de Saint-Michel in Africisco à Ravenna." *Rivista di Archeologia Cristiana* 51 (1975): 107-24.

Discusses a relief depicting a scene from the book of Revelation and relevant manuscript illuminations.  
*iconography*

559. Christiansen, Keith, "The Coronation of the Virgin by Gentile da Fabriano." *The J. Paul Getty Museum Journal* 6 (1978): 1-12.

A stylistic and historical discussion of this early trecento painting, which features angels singing from clearly notated music.  
*iconography*

560. ———, "Dates and non-dates in Savoldo's paintings." *The Burlington Magazine* 129, 1007

(February, 1987): 80-81.

Portrait of a Man with a Flute.  
*portrait iconography*

561. ———, "Some observations on the relationship between Caravaggio's two treatments of the *Lute-Player*." *The Burlington Magazine* 132, 1042 (January 1990): 21-26.

Comparison of the paintings of the *Lute Player* at the Metropolitan Museum of Arts, New York, and at the Hermitage, St. Petersburg.  
*iconography*

562. ———. *A Caravaggio rediscovered: the lute player*. New York: The Metropolitan Museum of Art, 1991.

*iconography*

Christiansen, Keith. See Pope-Hennessy, John, and Keith Christiansen.

563. Christie, Y. "Traditions littéraires et iconographiques dans l'interprétation des images apocalyptiques." In: *L'Apocalypse de Jean. Traditions exégétiques et iconographiques, 3e-13e siècle. Actes du colloque de la Fondation Hardt, 29 February-3 March 1976*. Geneva: Droz, 1979; 109-34. (*Études et colloques publiés par la Section de Histoire, Faculté des Lettres, Université de Genève*, 11).

*iconography*

564. Christman, Jo, and Charles B. Fowler, "Music and performance in a Renaissance painting." *Musical Heritage Review* 2, 7 (1979): 54-57.

*iconography*

565. Christout, Marie-Françoise. "L'influence vénétienne exercée par les artistes italiens sur les premiers spectacles à machines montés à la cour de France durant la régence (1645-1650)." In: *Venezia e il melodramma nel Seicento*. Edited by Maria Teresa Muraro. Firenze: Olschki, 1976; (*Studi di musica veneta*, 5).

*music and art*

566. ———. *Le Ballet de Cour au XVIIe siècle/The ballet de cour in the 17th century*. Genève: Minkoff, 1987. (*Collection Iconographie Musicale*, 8).

*iconography*

Ciancio, David W. See Minnigerode, Fred A., David W. Ciancio, and Lori A. Sbarboro

567. Cieri Via, Claudia. "Note sull'iconografia della danza nel Quattrocento fra movimento ed espressione." In: *Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo, Pesaro, 16-18 July 1990*. Edited by Maurizio Padovan. Ospedaletto (Pisa): Pacini, 1990; 251-62.

*iconography*

568. Ciliberti, Galliano. "Le passioni degli Dei: musica e pittura tra Gluck e David." In: *Musica e immagine tra iconografia e mondo dell'opera: Studi in onore di Massimo Bogianckino*. Edited by Biancamaria Brumana, Galliano Ciliberti, et al. Firenze: O'schki, 1993; 177-96. (*Historiae Musicae Cultores*, 70).

*music and art*

Ciliberti, Galliano (ed.). See Brumana, Biancamaria, and Galliano Ciliberti (eds.).



569. Cimarelli, Anna. *Presenze musicali nell'arte emiliana dal 1500 al 1650*. Ph. D. Diss., Università degli Studi di Milano, 1993/94.  
*iconography*
570. Cirillo, Giuseppe, Giovanni Godi, et al. *Il trionfo del barocco a Parma nelle feste farnesiane del 1690*. Parma: Banca Emiliana, 1989.  
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682. Dauverné, François Georges Auguste, "Method for trumpet." *Historic Brass Society Journal* 3 (1991): 179-261.

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*organology*

683. Daverio, John, "Schumann's *Im Legendenton* and Friedrich Schlegel's *Arabeske*." *19th Century Music* 11 (1987): 150-63.

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*music and art/iconography*

684. Davidoff, Judith, "Ann Ford: an eighteenth-century portrait." *Journal of the Viola da Gamba Society of America* 30 (December 1993): 51-60.

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686. ———, "An Apocalypse manuscript from New York." *The EDAM Newsletter* 6, 1 (1983): 3-5.

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687. ———, "The musical iconography of Warwickshire." *The EDAM Newsletter* 7, 2 (1985): 31-35.

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751. Dietrich, Gabriele, "Die Meistersinger von Memmingen: Wie aus einer 'vollkommenen Gesellschaft' ein 'gutes Dutzend alter, verrotteter Gesellen aus allen Handwerken' wurde." *Literatur in Bayern* 25 (September 1991): 24-35.  
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752. Dille, Denijs. *Généalogie sommaire de la famille Bartók*. Antwerp: Metropolis, 1977.  
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765. Dömling, Wolfgang. *Hector Berlioz in Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt, 1977.  
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766. ———, "Eine neue Musik für die Malerei: Aspekte der Wirkungsgeschichte Richard Wagners." *Neue Zürcher Zeitung*, 263 (November 1989): 65.  
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*music and art*
767. ———, "Die Sinfonie des Malers; Moritz von Schwind's Hommage an die Musik." *Neue Zürcher Zeitung* 267 (Saturday-Sunday, Nov. 16-17, 1991): 65.  
"Die Sinfonie" (Neue Pinakothek, Munich), seen as a metaphor for the construction and form of the painting, not a generic reference to scenes portrayed therein.  
*music and art/iconography*
768. ———, "Die Kunstaussstellung als Weihfestspiel: Max Klinger und sein *Beethoven* in Wien." *Österreichische Musikzeitschrift* 48, 2 (February 1993): 87-91.  
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777. ———. *Hudba a výtvarné umění*. Praha: Academia, 1982.  
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781. Drathe, Doris von, "Max Neuhaus: unsichtbare Skulptur - Geformter Klang." *Parkett* 35 (1993): 18-29.  
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782. Dreesen, Marcella, "Straks te zien in Breda." *Antiek* 20, 58-2 (1986): 500-07.  
Describes a depiction of a harpsichord by Meinke and Pieter Meyer, detailing its use and construction.  
*organology*

783. ———, "Ook te zien in Breda ..." *Antiek* 21, 9-1 (1987): 582-89.  
Discusses *Danst de beer en slaat de dame op de tamboerijn* (19th century)  
*iconography*

784. ———, "Gefantasseerd Renaissancepaleis of lief destvin?" *Antiek* (1988): 484-88.  
Compares this painting to similar works with musical elements.  
*iconography*

785. Dresden, 1980-1981. — *Kunst im Aufbruch: Dresden 1918-1933*, [Exhibition catalogue], *Dresden, Gemäldegalerie der Staatlichen Kunstsammlungen, 30 September 1980-25 February 1981*. Dresden: Staatliche Kunstsammlungen, Gemäldegalerie, 1980.  
*music and art*
786. Droysen, Dagmar. "Über Darstellung und Benennung von Musikinstrumenten in der mittelalterlichen Buchmalerei." In: *Studia instrumentorum musicae popularis IV. Bericht über die 4. Arbeitstagung der Study Group on Folk Musical Instruments des International Folk Music Council in Balatonmádi, 1973*. Edited by Erich Stockmann. Stockholm: Musikhistoriska museet, 1976; 51-55. (*Musikhistoriska museets skrifter*, edited by Ernst Emsheimer, 6).  
*organology*
787. Dubbe, B., "Achttiende-eeuwse beeldhouwers in overijssel." *Antiek* (1987): 127-49.  
Concerns the organ panels with music scenes by Juriaan Westerman (1721).  
*organology/depictions on musical instruments*
- Ducastel-Delacroix, Michael. See Farges, François, and Michael Ducastel-Delacroix
788. Duchange, Ernest, "Sur deux cartes de visite de grimaciers à Paris (XVIIIe et XIXe siècle)." *Gazette des Beaux-Arts* 124 (1982): 79-84.  
In the central position on one of the cards (designed by the Italian Valsuani) stands a bumbass player.  
*iconography*
789. Duchesne-Guillemin, Marcelle. *Les instruments de musique dans l'art sassanide*. Ghent: Iranica antiqua, 1993. (*Iranica antiqua supplément*, 6).  
*organology*
790. *Dudácká dílna (Dudý střední Evropy)*. Strakonice: Muzeum Strakonice, 1989.  
Contributions to the 2nd meeting of bagpipe producers in Strakonice, 1987; summary in English.  
*iconography/organology/depictions on musical instruments*
791. Dudok van Heel, S. A. C., "Noord-Nederlandse pre-Rembrandtisten en Zuid-Nederlandse muziekinstrumentmakers: de schilders Pynas en de luit- en citermalers Burlon en Coop." *76e Jaarboek Genootschap Amstelodamum* [year unknown]: 13-37.  
*portrait iconography*
792. Dufrenne, Suzy. *Les illustrations du Psautier d'Utrecht. Sources et apport carolingien*. Paris, 1978. (*Association des Publications près des Universités de Strasbourg*, 151).  
Reviewed by Herbert Kessler in: *The Art Bulletin* 63 (1983), 142-45, and by G. Cames in: *Scriptorium* 34/2 (1980), 326-28.  
*iconography*
793. Duggan, Mary Kay, "Queen Joanna and her musicians." *Musica Disciplina* 30 (1976): 73-96.  
*iconography*
794. Dugot, Joel, "Parcours, détours et pièges." *Imago Musicae* 4 (1987): 239-54.  
Discusses problems of realistic interpretation of pictures of 15th-century angel musicians and of baroque lutes.  
*music and art/iconography*
795. Dumoulin, Dorothee, "Die Chelys. Ein altgriechisches Saiteninstrument." *Archiv für Musikwis-*



- senschaft* 49 (1992): 225-57.  
*organology*
796. Dumoulin, P., "Les instruments de musique de la Renaissance." *L'Estampille* 123 (1980): 41-51.  
*organology*
797. Dundas, Judith, "A Titian enigma." *Artibus et Historiae* 6, 12 (1985): 39-56.  
Discusses the painting *The Three Ages of Man*, in which the young woman representing youth holds two pipes.  
*iconography*
798. Dunn Grinnell, Helen, "Yayue depicted on ancient Chinese bronzes." *RIdIM/RCMI Newsletter* XVIII, 2 (Fall 1993): 39-68.  
*iconography*
799. During, Jean, "Music, poetry and the visual arts in Persia." *The World of Music* 24, 1 (1982): 72-88.  
*music and art*
800. ———, "Acoustic systems and metaphysical systems in Oriental traditions." *The World of Music* 29, 2 (1987): 19-31.  
Illustration of an 'ud from an unidentified manuscript in the Bodleian Library.  
*organology*
801. Düsseldorf, 1978. — *Musik, Torso*, [Exhibition catalogue]. *Städtische Kellergalerie Düsseldorf, Palais Wittgenstein, 24. August-17. September 1978*. Edited by Hannes Loos. Düsseldorf: Städtische Kellergalerie, 1978.  
*music and art*
802. Düsseldorf, 1982. — *Musik in der modernen Kunst, Graphik. Städtebund-Ausstellung des Kunstvereins für die Rheinlande und Westfalen*, [Exhibition catalogue]. Düsseldorf, 1982.  
Based on F. W. May's collection of 20th-century graphic art.  
*music and art/iconography/portrait iconography*
803. Düsseldorf, 1985. — *Musik und Bild en suite. Graphiken zum Europäischen Jahr der Musik. Städtebund Ausstellung des Kunstvereins für die Rheinlande und Westfalen*, [Exhibition catalogue]. Düsseldorf, 1985.  
Based on F. W. May's collection of 20th-century graphic art.  
*music and art/iconography/portrait iconography*
804. Duthaler, Georg. *Trommeln und Pfeifen in Basel. Mit einem Beitrag von Veronika Gutmann über die Instrumente*. Basel: Merian, 1985.  
*organology*
805. Dutka, Joanna. *Music in the English mystery plays*. Kalamazoo/Michigan: Medieval Institute Publications. Western Michigan University, 1980. (*Early Drama, Art, and Music Reference Series*, 2).  
*iconography*
806. Dyer, Joseph, "A thirteenth-century choirmaster: the 'Scientia Artis Musicae' of Elias Salomon." *The Musical Quarterly* 66 (1980): 83-111.  
Includes a discussion of the illustrations in the treatise.  
*iconography*

807. Ebeling, Klaus. *Rāgamālā painting*. Basel, 1977.  
Reviewed by Harold Powers in: *Journal of the American Oriental Society* 100 (1980), 473-93.  
*iconography*
808. Eckhardt, Wolfgang, "Gottfried Sempers Planungen für ein Richard Wagner-Festtheater in München." *Jahrbuch des Museums für Kunst und Gewerbe, Hamburg, Neue Folge* 2 (1983): 41-72.  
*music and art*
809. Eddy, Beverley Driver, "E. L. Henry's *Maud Powell plays the violin* and the role of the little nigger." *Afro-Americans in New York Life and History* 12, 2 (1988): 39-43.  
Argues that the real subject of Henry's 1904 painting is not Powell, but a little black listening girl.  
*iconography*
810. Eden, Myrna G. *Energy and individuality in the art of Anna Huntington, sculptor and Amy Beach, composer*. Metuchen, N. J.: Scarecrow Press, 1987.  
*music and art*
811. Edge, Kevin. *The art of selling songs: graphics for the music business*. London: Futures, 1991.  
Focuses on the use of various graphic designs to promote music, concerts and packaged sound; includes short introductory essays.  
*music and art*
812. Edwards, David, "Dürer's drawing 'Angel with Lute'." *Lute Society Journal* 18 (1976): 43-44.  
*organology*
813. Edwards, David and Julie, "I'm almost shore it's snow!!" *Historic Brass Society Journal* 5 (Summer 1993): 13-14.  
An analysis of the trumpet, sword, and military garb in an 18th-century painting, now housed at Fenton House, London. The trumpeter is the famous Sergeant Trumpeter, John Shore (1662-1753), playing a Harris natural trumpet of 1715.  
*organology*
814. Edwards, J. Michele, "Schütz's use of the violone and wind instruments: rereading the evidence." *The American Organist* 23, 9 (1989): 63-65.  
Shows that the violone depicted by Praetorius in the *Syntagma musicum* was the type that Schütz knew and for which he wrote, while the wind instruments were not.  
*organology*
815. Edwards, Lee M., "Noble domesticity: the paintings of Thomas Hovenden." *The American Art Journal* 19, 1 (1987): 4-38.  
Discusses *Self-Portrait* (1875) and *Jerusalem the Golden* (1894), the latter named after the sheet music on the piano.  
*music and art/portrait iconography*
816. Edwards, Mary D., "Apollo and Daphne in the Arena Chapel." *Bollettino del Museo Civico di Padova*, 77 (1988): 15-35.  
Argues that the musician depicted playing the lyra da braccio in Giotto's fresco of *The wedding procession of the Virgin* (Padua, Cappella degli Scrovegni) represents Apollo and alludes to Christ; by extension the Virgin Mary may involve an allusion to Daphne.  
*iconography*
817. ———, "The expression of time in the frescoes of the oratory of St. George in Padua: the place of Altichiero and Avanzo in the tradition established by Giotto and carried forward by Masaccio"

cio." *Il Santo* 30, 1 (January-May 1990): 87-101.

Suggests that Altichiero's and Avanzo's interest in time was influenced by 14th-century developments in musical notation and horology.  
*music and art*

Egan, Geoff. See Lawson, Graeme, and Geoff Egan

818. Eggenberger, Christoph, "Ein malerisches Werk Tuotilos? Die St. Galler Psalterillustration der Karolingerzeit." *Unsere Kunstdenkmäler, Bern* 36, 3 (1985): 243-51.

Discusses St. Gallen Stadtbibliothek Codex 22, especially the title page depicting David and the musicians.  
*iconography*

819. Egri, Peter. "A portrait of the artist as a caricaturist: Picasso, Joyce and Britten." In: *Literature, painting and music: an interdisciplinary approach to comparative literature*. Budapest: Akadémia Kiadó, 1988; 99-132. (*Studies in Modern Philology*, edited by Károly Manherz and János Szávai, 4).

*music and art/portrait iconography*

820. ———. "The Romantic form of the sonnet, landscape and sonata: Wordsworth, Constable and Parry." In: *Literature, painting and music: an interdisciplinary approach to comparative literature*. Budapest: Akadémia Kiadó, 1988; 65-98. (*Studies in Modern Philology*, edited by Károly Manherz and János Szávai, 4).

*music and art*

821. ———. "Some modern tendencies in twentieth-century Hungarian poetry, painting and music: on the possibility of a synthesis of the 'contemporary' and the 'modern'." In: *Literature, Painting and Music: an interdisciplinary approach to comparative literature*. Budapest: Akadémia Kiadó, 1988; 133-94. (*Studies in Modern Philology*, edited by Károly Manherz and János Szávai, 4).

*music and art*

822. Ehlich, Liane, "Zur Ikonographie der Querflöte im Mittelalter." *Basler Jahrbuch für historische Musikpraxis* 8 (1984): 197-211.

*organology*

823. Eibner, Alexandrine. "Music during the Hallstatt period: Observations on *mousiké* as depicted on Iron Age circumalpine vessels." In: *La pluridisciplinarité en archéologie musicale: I've rencontres internationales du Groupe d'Études sur l'Archéologie Musicale de l'ICTM (8-12 October 1990)*. Edited by Catherine Homo-Lechner, Annie Bélis, Ann Buckley, et al. Paris: Maison des Sciences de l'Homme, 1994; 299-320. (*Recherche, musique et danse*, 11; 12).

*organology*

824. Eichenberg, F. *The dance of death: a graphic commentary of the dance macabre through the centuries*. New York, 1983.

*iconography*

825. Eichhorn, Andreas. "Farbe und Kontur: Fünf Annäherungen." In: *Zeichen am Weg: Eine Sammlung von Aufsätzen verfaßt von Kollegen, Schülern und Freunden zum 65. Geburtstag von Heinrich Poos*. Edited by Adelheid Krause-Pichler. Berlin: Hochschule der Künste, 1994;

53-61.

The tension between colour and contour in 19th-century aesthetics.  
music and art

826. Eichler, Bernd. "Diskusní příspěvek k 2. setkání dudařů ve Strakonicih." In: *Dudácká dílna (Dudý střední Evropy)*. Strakonice: Muzeum Strakoniceh, 1989; 60-64.

organology

827. Eidelberg, M., "Le Flûtiste de Grenoble remis en question." *La Revue du Louvre* 28, 1 (1978): 12-19.

iconography

Eigeldinger, Jean-Jacques. See Nectoux, Jean-Michel, and Jean-Jacques Eigeldinger.

828. Einberg, Elizabeth, "Music for Mars, or, The case of the duke's lost sword." *Huntington Library Quarterly* 56, 2 (Spring 1993): 181-89.

Hogarth's 1749 painting *The Savoyard girl*, which is shown to be a satire against William Augustus, Duke of Cumberland.

iconography

829. Eisenach, 1994. — *Bach-Bildnisse als Widerspiegelung des Bach-Bildes*, [Exhibition catalogue]. Eisenach, Bachhaus, March-October 1994. Edited by Gisela Vogt. München: Katzbichler, 1994.

portrait iconography

830. Eisenstadt, 1982. — *Joseph Haydn in seiner Zeit*, [Exhibition catalogue]. Eisenstadt, Burgenländisches Landesmuseum, 20. Mai-26. Oktober 1982. Edited by Gerda and Gottfried Mraz and Gerald Schleg. Eisenstadt: Amt der Burgenländischen Landesregierung, 1982.

music and art/iconography/portrait iconography

831. Eisner, Bruno. "Slevogt, der Musiker." In: *Slevogt und Mozart: Werke von Max Slevogt zu den Opern 'Don Giovanni' und 'Die Zauberflöte'*. Edited by Hans-Jürgen Imiela and Berthold Roland. Mainz: Philipp von Zabern, 1991; 149.

music and art

832. Eliason, Robert E., "The Dresden key bugle." *Journal of the American Musical Instrument Society* 3 (1977): 57-63.

Reproduces and discusses two paintings by William Harnett (American, late nineteenth century).

organology

833. ———, "George Catlin, Hartford musical instrument maker. Part 2." *Journal of the American Musical Instrument Society* 9 (1983): 21-52.

Reproduces and discusses briefly two sheet music covers of 1837 documenting the use of bass clarinets in bands.

organology

834. Ellingson, Ter, "Nāsa:dya: Newar, god of music — a photo essay." *Selected Reports in Ethnomusicology* 8 (1990): 221-72.

Considers images of Nāsa:dya:, god of music and dance in Nepal.

iconography/organology

835. Elschek, Oskar. "Historische Quellentypen der Instrumentenkunde und die ihnen angemessenen quellenkritischen Methoden." In: *Studia instrumentorum musicae popularis IV. Bericht über*



die 4. Arbeitstagung der Study Group on Folk Musical Instruments des International Folk Music Council in Balatonmádi, 1973. Edited by Erich Stockmann. Stockholm: Musikhistoriska museet, 1976; 10-30. (*Musikhistoriska museets skrifter*, edited by Ernst Emsheimer, 6).  
*organology*

836. Elscheková, Alice, "Eine liptauer Volksmusikanteninnung aus dem 18. Jahrhundert zur Ergänzung schriftlicher und mündlicher Quellen." *Musikethnologische Sammelbände* 2 (1978): 69-86.  
*iconography*
837. Elvers, Rudolf. "Bilder-Briefe von und an Felix Mendelssohn Bartholdy." In: *Festschrift Hans-Peter Schmitz zum 75. Geburtstag*. Edited by Andreas Eichhorn. Kassel: Bärenreiter, 1992; 81-84.  
*music and art*
838. Ember, Ildiko. *Music and painting: music as symbol in Renaissance and Baroque painting*, trans. Mary and András Boros Kazail. Budapest: Corvina Kaido, 1984.  
[Translation of the following title].  
*iconography*
839. ———. *Zene e festsészetben*. Budapest: Corvina Kaido, 1984.  
*iconography*
840. ———. *Musik in der Malerei: Musik als Symbol in der Malerei der europäischen Renaissance und des Barock*. Budapest: Corvina Kaido, 1984.  
*iconography*
841. Emigh, John, "Masking and playing: observations on masked performance in New Guinea." *The World of Music* 23, 3 (1981): 5-25.  
*music and art*
842. Emiliani, Andrea. "Martini e le arti figurative." In: *Padre Martini: musica e cultura nel Settecento europeo*. Firenze: Olschki, 1987; 75-79.  
On Martini's portrait collection.  
*portrait iconography*
843. Emminger-Bucsky, Gertraud, "Zur Deutung der Harfe in der Bibel." *Vom Pasqualatatihaus: Musikwissenschaftliche Perspektiven aus Wien* 2 (Fall 1993): 19-29.  
The harp in Biblical references chiefly symbolizes the magical and ritualistic power of music.  
*iconography*
844. Emsheimer, Ernst, "Peter Simon Pallas's organological and ethnomusicological observations among the Kalmyks in the year 1769: An ethno-historical survey." *O-bis Musicae* 9 (1986/87): 122-40.  
*organology*
845. ———. "Organologische und ethnomusikologische Beobachtungen von Peter Simon Pallas bei den Kalmücken im Jahr 1769." In: *Studia Organologica: Festschrift für John Henry van der Meer zum fünfundsiebzehnten Geburtstag*. Edited by Friedemann Hellwig. Tutzing: Schneider, 1987; 57-67.  
*organology*
846. ———, "On the ergology and symbolism of a Shaman drum of the Khakass." *Imago Musicae* 5

(1988): 145-56.

*iconography/depictions on musical instruments*

847. Engemann, Josef, "Ein außergewöhnlicher Tympanonspieler im Erosen-Thiasos." *Jahrbuch für Antike und Christentum* 36 (1993): 129-33.

Discusses the imagery on a sarcophagus dating from the late 3rd century, preserved in the Museo delle Terme, Rome.

*iconography*

848. Enggass, R., "[Letter:] Caravaggio's 'Amore Vincidore'." *Burlington Magazine* 124 (1982): 704.

Corrects a previous interpretation of Caravaggio's allegory of Vincenzo Giustiniani as an allegory of astronomy. The writer argues that it is an allegory of music.

*iconography*

849. Eörsi, Anna, "Donne danzati sull'affresco: efficacia del buon governo in città di Ambrogio Lorenzetti." *Acta Historiae Artium* (1978): 85-89.

The fresco (in the Sala dei Consigli del Palazzo Pubblico, Siena) shows musicians and dancers.

*iconography*

850. Eösz, László. *Kodály Zoltán élete képekben és dokumentumokban [Zoltán Kodály's life in pictures and documents]*. 2nd edition. Budapest: Zeneműkiado, 1976.

*portrait iconography*

851. Ermen, Reinhard, "Versuch über Mozart. Überlegungen zu einer Arbeit von Joseph Kosuth." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 65-72.

*portrait iconography*

Ernst, Berta. See Sündermann, Hans, and Berta Ernst

852. Escalas, Roma. "Les instruments de musique espagnols du XVIe siècle." In: *Instruments de musique espagnols du XVIe au XIXe siècle* [Exhibition catalogue], Bruxelles, 17 October-18 December, 1985. Bruxelles: J. Verbruggen, 1985; 17-19.

*organology*

853. Esquieu, Y., "Autour des Noëls de Notre-Dame-des-Dames: la musique des campagnes provençales au 16e siècle." *Provence Historique* 33, 4 (1980): 305-10.

*iconography*

854. Esteban Lorente. Juan Francisco. *Tratado de iconografía*. Madrid: Istmo, 1990.

One chapter is dedicated to "Armonías musicales" and their iconographical representations.

*iconography*

Evans, John (ed.). See Mitchell, Donald, and John Evans (eds.)

855. Evans, M. L., "A newly discovered leaf of the *Sforza Hours*." *The British Library Journal* 12, 2 (1986): 21-27.

Singers and instruments are prominent on this leaf.

*iconography*

856. ———, "New light on the *Sforziada* frontispieces of Giovan Pietro Birago." *The British Library Journal* 13, 2 (1987): 232-47.

Discusses the symbolism of musical putti.

*iconography*

857. *Evanston (Illinois)*, 1980. — *Collaborations*, [Exhibition catalogue]. *Evanston (Illinois)*, Northwestern University, Mary and Leigh Block Gallery, 28 September - 26 October 1980. Edited by Kathy Kelsey Foley. Evanston, 1980.

Features designs and drawings for costumes and sets for theater, dance, and opera productions by nine contemporary artists.  
*music and art*

858. Everett, P. R., "John S. Jameson (1842-1864)." *American Art Journal* 15, 2 (1983): 43-52.

Jameson was an artist-composer.  
*music and art*

Fabbri, Mario (ed.). See Exhibition catalogues *Firenze*, 1975 and *Firenze*, 1980

859. Fabiani, Enzo, "La genial colaboración entre Stravinsky y Picasso. Un *pas de deux* entre pintura y música." *Amadeus* 3 (December 1992): 61-63.

*music and art*

860. ———, "Richard Wagner y Mariano Fortuny." *Amadeus* 13 (November 1993): 45-47.

*music and art*

861. Fabricius, Ulrich. "Musik und Musikinstrumente in Darstellungen der frühchristlichen Kunst." In: *Festschrift für Bruno Grusnick zum 80. Geburtstag*. Neuhausen-Stuttgart: Hänssler, 1981; 54-80.

*iconography/organology*

862. Fabris, Dinko. "L'arpa napoletana, simbolismo estetico-sonoro di uno strumento musicale del primo Seicento." In: *Modernità e coscienza estetica*. Edited by Franco Fanizza. Napoli: Tempi moderni, 1986; 211-62. (*Università degli Studi di Bari, Pubblicazioni della Cattedra di Estetica*).

*organology*

863. ———, "Presepi scultorei con strumenti musicali del Cinquecento in Puglia." *RIdIM/RCMI Newsletter* 16, 1 (Spring 1991): 8-20.

*iconography*

Fadini, Emilia. See Bellasich, Alda, Emilia Fadini, Sigfrido Leschiuta, and Mark Lindley

Failla, F. See Bianchi Lino, Giancarlo Rostirolla, A. Bini, F. Failla, et al.

864. Falkenhausen, Lothar von. *Suspended music: chime-bells in the culture of bronze age China*. Berkeley: University of California Press, 1993.

*organology*

865. Fallows, David. *Dufay*. London: Dent, 1980.

Includes discussion of several Dufay portraits.

Reviewed by: Howard Mayer Brown in: *The Musical Times* 124 (1983), 517; Bojan Buji in: *Early Music* 11 (1983), 529-33; Leeman Perkins in: *Notes* 40 (1983), 283-87; Denis Stevens in: *The Musical Quarterly* 69 (1983), 601-5, and Reinhard Strohm in: *Music and Letters* 64 (1983), 246-48.  
*portrait iconography*

866. Falvy, Zoltan, "Images, instruments, history of music = musical iconology." *RIdIM/RCMI Newsletter* 2, 2 (Spring 1977): 9-12.

Summary in: Report of the XIIth congress Berkeley 1977 of the International Musicological Soci-

ety (Kasse. etc. 1981), 804-s.  
iconography

867. ———, "Angel musicians on a fourteenth-century French reliquary." *Imago Musicae* 4 (1987): 229-38.  
organology
868. Falvy, Zoltán. "Volksmusikinstrumente in ikonographischen Quellen Ungarns." In: *Studia instrumentorum musicae popularis IV. Bericht über die 4. Arbeitstagung der Study Group on Folk Musical Instruments des International Folk Music Council in Balatonnádi, 1973*. Edited by Erich Stockmann. Stockholm: Musikhistoriska museet, 1976; 86-88. (*Musikhistoriska museets skrifter*, edited by Ernst Emsheimer, 6).  
organology
869. ———, "Bölcs Alfonz cantigáinak hangszerábrázolásairól [On the description of instruments in the 'Cantigas' of King Alfonso]." *Magyar zene* 18 (1977): 184-90.  
organology
870. ———. *Mediterranean culture and Troubadour music*. Budapest: Akadémia Kiadó, 1986. (*Studies in Central and Eastern European Music*, 1).  
An organological discussion of the miniatures in the Cantigas manuscripts appears on pp. 42-54.  
organology
871. Fama, Marianovella. "La danza e il soggetto religioso: Salomè in alcuni dipinti di area fiorentina." In: *Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo, Pesaro, 16-18 July 1990*. Edited by Maurizio Padovan. Ospedaletto (Pisa): Pacini, 1990; 263-71.  
iconography
872. Fang, Chi-Tung, "Chi-an Kao-ku-li mu pi-hua chung ti wu-yüeh [Dance and music as depictions in the wall paintings of the Kao-ku-li tombs in Chi-an]." *Wen-wu* 7 (1980): 33-38.  
In Chinese. Describes the wall paintings in these tombs of the 4th and 5th centuries.  
iconography
873. Fanselau, Rainer, "Auf der Suche nach dem Sinnlichen: Zur Bacon-Rezeption bei Mark-Anthony Turnage." *Neue Zeitschrift für Musik* 154, 6 (November 1993): 36-41.  
music and art
874. Farago, Lars. "Folk — musik — dans i nordisk kunst." In: *Folk — musik — dans i nordisk konst*. Stockholm: Liljevalchs, 1990; 13-18.  
iconography
875. Farges, François. and Michael Ducastel-Delacroix. "An sujet du vrai visage de Vivaldi: Essai iconographique." In: *Vivaldi vero e falso: Problemi di attribuzione, Poitiers, 1991*. Edited by Antonio Fanna and Michael Talbot. Firenze: Olschki, 1992; 155-79. (*Studi di musica veneta: Quaderni vivaldiani*, 7).  
portrait iconography
876. Fau, E., "La gravure de musique à Paris des origines à la Revolution (1660-1789)." *Positions Thèses de l'École des Chartes* (1978): 47-58.  
iconography
877. Fauquet, Joël-Marie, (ed.). *Musiques — Signes — Images. Liber amicorum François Lesure*.



Geneva: Editions Minkoff, 1988.

Reviewed by Henri Vanhulst in *Revue de Musicologie* 75 (1989): 285-87.  
*music and art*

Fehm, Sherwood A. See Tintori, Leonetto, and Sherwood A. Fehm

878. Feinblatt, Ebria, "Further drawings by A. M. Colonna." *Source. Notes in the History of Art* 4, 1 (1984): 17-21.

Discusses sketches for the music-making angels on the ceiling fresco in the church of San Alessandro, Parma (1625).  
*iconography*

879. Feld, Steven, "Aesthetics as iconicity of style, or 'Lift up over sounding': getting into the *kaluli* groove." *Yearbook for Traditional Music* 20, 1 (1988): 75-113.

Relates, among other things, face and body painting, and body costumes from two major *kaluli* dance ceremonies to musical aesthetics.  
*music and art*

880. Felderer, H., "Das Gehäuse der Orgel in der Pfarrkirche von Kaltern." *Der Schlern* 52, 10 (1978): 567-72.

*organology*

881. Félix, Jean-Pierre, "A propos du buffet d'orgues du triptyque de Saint Nicolas par Jan II Van Rillaer." *Bulletin de la société royale de Vieux-Liège* 9, 202-03 (1978): 322-31.

*organology/depictions on musical instruments*

882. ———, "Inventaire descriptif des représentations de jubés et de buffets d'orgues au Cabinet des Estampes à Anvers." *Mélanges d'Organologie* 2 (1980): 147-201.

*organology*

883. ———, "Les photos d'orgues de Floris Van der Mueren." *Mélanges d'Organologie* 2 (1980): 84-146.

The photos document many instruments that have not survived.  
*organology*

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*organology/depictions on musical instruments*

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*iconography/organology*

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1052. George, Dieter, "Ist Johann Nepomuk Della Croce der Maler des großen Mozartschen Familienbildes?" *Mozart-Jahrbuch* (1994): 65-78.  
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1053. Gerbert, Robert L., "Courbet's *Mère Grégoire* and Béranger." *Museum Studies* 13, 1 (1987): 24-35.  
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1059. Gervasio, Rocco. *Iconografia musicale a Napoli tra Cinquecento e Seicento*. Tesi di Laurea, Università degli Studi di Napoli, 1991-92.  
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1060. ———. "Per una prima indagine di iconografia musicale, sui rapporti tra Napoli e Caserta." In: *Archeologia e arte in Campania*. Salerno: Società Dante Alighieri, 1993; 201-50.  
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1064. ———, "Le concert instrumental des 'Noces de Cana' de Véronèse: interrogations pour une lecture méthodique." *Revista de Musicología* 16 (1993): 985-88.  
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1065. ———, "Collectionneurs d'instruments anciens et ensembles de musique ancienne en France (1850-1950)." *Hamburger Jahrbuch für Musikwissenschaft (Musikalische Ikonographie)* 12

(1994): 73-82.

Photos and pictures of collectors of instruments with their objects.  
*portrait iconography*

1066. ———, “Berlioz et Paganini: un double hommage.” *Musique-Images-Instruments* 1 (1995): 182-86.

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*portrait iconography*

1067. ———, “Images du patrimoine: collectionneurs d’instruments anciens et ensembles de musique ancienne en France (1850-1950).” *Musique-Images-Instruments* 1 (1995): 34-47.

*portrait iconography*

1068. ———, “Une harpiste au Concert Spirituel. Mlle Schencker en mai 1765.” *Musique-Images-Instruments* 1 (1995): 178-81.

*portrait iconography*

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1071. Ghielmi, Lorenzo, “Contributo per una storia degli organi del santuario di Santa Maria dei Miracoli presso San Celso in Milano.” *L'Organo: rivista di cultura organaria e organistica* 22 (1984): 3-22.

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1075. Gilbert, Gundel. *Bücher, Buchstaben, Bilder: Hannes Jähn 1934-1987*. Köln: DuMont; Kiepenheuer & Witsch, 1990.

*music and art*

1076. Gild, Gerlinde, "Musikästhetik in China." *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 31 (1986): 14-29.  
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*music and art*
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1078. ———, "Alternative lutes: the identity of eighteenth-century mandores and gallichones." *The Lute* 26 (1986): 51-60.  
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1079. Gioia, Elena B. di. "Un manoscritto pseudogiachimita: Biblioteca Nazionale Centrale di Roma Vittorio Emanuele 1502." In: *Federico II e l'arte del duecento italiano. Atti della III settimana di studi di storia dell'arte medievale dell'Università di Roma [15-20 May 1978]*, vol. 2. Edited by Angiola Maria Romanini. Galatina: Congedo, 1980; 85-111.  
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*organology*
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1095. Godwin, Joscelyn, "'Main divers acors': Some instrument collections of the Ars Nova period." *Early Music* 5 (1977): 148-59.  
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1097. Goergen, Jeanpaul, "Dada: Musik und Ironie und Provokation." *Neue Zeitschrift für Musik* 155, 3 (May 1994): 4-11.  
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1098. Goffen, Rona, "Bellini's altarpieces, inside and out." *Source* 5, 1 (1985): 23-28.  
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1099. Golab, M. "'Sonata slońca' [by] M. K. Ćiurlionissa." In: *Artium Quaestiones II*. Edited by K. Kalinowski and W. Suchocki. Poznań : Uniwersytet im. Adama Mickiewicza, 1983; 73-88.  
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1110. Goodkind, Herbert K. *Violin iconography of Antonio Stradivari (1644-1737)*. Larchmont/New York: Author, 1973.  
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1111. Goodman, Elise L., "Petrarchism in Titian's *The Lady and the Musician*." *Storia dell'Arte* 49 (1983): 179-86.  
*iconography*
1112. Goulaki-Voutira, Alexandra, "Die musizierenden Engel des Genter Altars." *Imago Musicae* 5 (1988): 65-74.  
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1113. ———, "Neugriechischer Tanz und Musik aus europäischer Sicht." *Imago Musicae* 7 (1990): 189-232.  
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1114. ———, "Observations on domestic music making in vase paintings of the fifth century B.C." *Imago Musicae* 8 (1991): 73-94.  
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1115. ———, "Heracles and music." *RIdIM/RCMI Newsletter* 17, 1 (Spring 1992): 2-14.  
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1117. Graduate School and University Center of the City University of New York (ed.), "Library's holdings yield musical gems." *CenterLetter* 2, 1 (1989): 3-6.  
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1118. Graebe, Henrik. "Orslevkapellet [The paintings of Orslev chapel]." In: *Kristusfremstillinger: foredrag holdt ved det 5. nordiske symposium for ikonografiske studier; Fuglsang, 29 August - 3 September 1976*. København: G. E. C. Gad, 1980; 91-101.  
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1125. Grape, Wolfgar.g, "Gegen den Larvenzustand. Zu einer Radierfolge der Gertrude Degenhardt." *Tendenzen, Zeitschrift für engagierte Kunst* 156 (1987): 53-58.  
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1130. Graz, 1980. — *Richard Wagner und Graz*, [Exhibition catalogue]. Graz, Stadtmuseum, Palais Khuenburg, 21 May-13 June 1980. Graz: Österreichische Richard-Wagner-Gesellschaft, 1980.

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1131. Graz, 1980. — *Musik in der Steiermark. Katalog der Landesausstellung*, [Exhibition catalogue]. Stift Admont, 10 May-19 October 1980. Edited by Rudolf Flotzinger. Graz: Styria, 1980.  
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1132. Greco, Aldo. *Codici miniati della Biblioteca capitolare di Busto Arsizio*. Busto Arsizio: Biblioteca capitolare e Archivio storico di S. Giovanni Battista, 1993.  
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1133. Green, Andrew, "Musical iconography: the history of music through artists' eyes." *CUNY Graduate School Magazine* 3, 1 (1984): 2-8.  
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1134. Greenia, George D., "The politics of piety: manuscript illumination and narration in the *Cantigas de Santa María*." *Hispanic Review* 61, 3 (Summer 1993): 325-26.  
 A joint reading is given of the linear verbal narratives in the *Cantigas de Santa María* of Alfonso X (1221-84) and the accompanying miniatures.  
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*iconography*

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1136. Gregorat, Susanna. *Iconografia musicale nella pittura friuliana del XV e XVI secolo*. Tesi di diploma, Università degli Studi di Trieste, 1990-91.  
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1138. Gregori, Mina, "Un ritratto di Domenico Fiasella." *Paragone* 30, 349 (1979): 47-50.  
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*iconography*

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5-6 (1987): 40-43.

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*iconography*

1140. ———, "Appunti in margine ai recenti ritrovamenti documentari sulla pittura cremonese." *Paragone* 42, 493-95 (March-May 1991): 95-101.

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*depictions on musical instruments*

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1141. Greither, Aloys. *Wolfgang Amadeus Mozart in Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt, 1975.

*portrait iconography*

1142. Greve, Werner. '*Musicam habe ich allezeit lieb gehabt...*', *Leben und Wirken Braunschweiger Organisten, Spielleute und Kantoren an der Altstadt-Kirche St. Martini in Braunschweig 1500-1800*. Braunschweig: Gesellschaft zur Förderung der Musik an St Martini, 1985.

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*iconography*

1143. Gribenski, Jean. "Images, musiques, société: la musique d'ensemble avec clavier de la fin du XVIIIe au milieu du XIXe siècle." In: *Musiques, signes, images. Liber amicorum François Lesure*. Edited by Joël-Marie Fauquet. Genève: Minkoff, 1988; 143-57.

Twelve images of instrumental ensembles from seven countries reveal information about music's role in society. Gribenski honors Lesure's efforts to study the sociology of music and musical iconography together.

*iconography*

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*portrait iconography*

1145. Grijp, Louis Peter, "Fret patterns of the cittern." *The Galpin Society Journal* 34 (1981): 62-97.

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Grijp, Louis, Peter, (ed.). See Exhibition catalogue *Den Haag, Antwerpen*, 1994

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*music and art*

1147. Grimm, Claus, 'Le Joueur de luth de Frans Hals au Louvre.' *Musées de France* 38, 5-6 (1988): 399-408.

*iconography*

1148. Grimson, Keith Stanford. *An original interpretation of the Cluny III ambulatory capitals: para-*

*dise present in a mansion of God.* Ph. D. Diss., University of North Carolina at Chapel Hill, 1981.

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*iconography*

1149. Gritti, Nives, "Miniatura a Bergamo tra gotico e Rinascimento: i corali dell'archivio della Curia vescovile." *Bergomum* 89, 3 (July-September 1994): 45-71.

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*music and art*

1151. Groos, Ulrike "Musik bei Lorenzo Lotto." *Hamburger Jahrbuch für Musikwissenschaft (Musikalische Ikonographie)* 12 (1994): 103-10.

*iconography*

1152. ———, "Musik und bildende Kunst. Die Bedeutung von Apoll, Marsyas und Pan für das Musikverständnis des 16. Jahrhunderts." *Musica* 48 (1994): 314-19.

*iconography*

1153. ———. "Westfälische Orgelflügel als Bildträger." In: *Barocke Orgelflügel in Westfalen. Eine Ausstellung ...* [Exhibition catalogue]. No place: Druckerei Stegemüller, 1995; 150-54.

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1154. ———, "Johann Georg Rudolphi (1633-1693) zugeschr.: Anna Maria Magdalena von Fürstenberg als Muse Terpsichore, 1676." *Westfälisches Landesmuseum: Das Kunstwerk des Monats* (Sept. 1995): 4 pages.

*portrait iconography*

1155. Gropengiesser, H., "Sänger und Sirenen: Versuch einer Deutung." *Archäologischer Anzeiger* 4 (1977): 582-610.

*iconography*

1156. Groseclose, Barbara S., "Vanity and the artist: some still-life paintings by William Michael Harnett." *The American Art Journal* 19, 1 (1987): 51-53.

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*iconography*

1157. Grosskreuz, Peter, "Tanzautoren der Barockzeit." *Gutenberg Jahrbuch* 69 (1994): 170-86.

*iconography*

1158. Gruber, Gernot, "Mozart, das Lieblingskind Österreichs." *Österreichische Musikzeitschrift* 35 (1980): 569-77.

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1159. ———. *Wolfgang Amadeus Mozart: Leben und Werk in Texten und Bildern*. Frankfurt am Main and Leipzig: Insel, 1995.

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1160. Gruhn, Wilfried, "Kandinsky und Schönberg: Harmonie und Konflikt als Ausdruck der Stilwende um 1900." *Polyaisthesis* 3, 1 (1988): 34-46.  
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1161. ———. "Begegnung der Künste: Kandinsky und Schönberg. Von der Hinfälligkeit des Schönen und der Harmonie der Dissonanz." In: *Musik und Bildende Kunst*. Edited by Rudolf Dieter Kraemer. Essen: Die Blaue Eule, 1990; 61-80. (*Musikpädagogische Forschung*, 10).  
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1162. ———. "Klang als Raum: Der Einfluß der Malerei auf die Musik von Edgard Varèse." In: *Visionen und Aufbrüche: Zur Krise der modernen Musik 1908-1933*. Edited by Günther Metz. Regensburg: Bosse, 1994; 159-176. (*Hochschuldokumentationen zu Musikwissenschaft und Musikpädagogik Musikhochschule Freiburg*, 5).  
*music and art*
1163. Grumbacher, Rudolf, and Albi Rosenthal. "'Dieses einzige Stückchen Welt ...' Über ein Albumblatt von Felix Mendelssohn Bartholdy." In: *Totum me libris dedo. Festschrift zum 80. Geburtstag von Adolf Seebass*. Basel, 1979; 53-61.  
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1164. Grunfeld, Frederic V., "'L'Accent Parfait en Amour'. Incidental notes to the graphic music of Balzac's Paris." *The Guitar Review* 44 (1978): 1-33.  
*iconography*
1165. ———, "Last of the gitterns." *Connoisseur* 212 (1982): 97-99.  
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1166. Gruppo umanesimo della pietra, (ed.). *Iconografia musicale a Martina Franca*. Martina Franca: Edizioni Marangi, 1982.  
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1167. Gstrein, Rainer, "Innovationsprozesse in der instrumentalen Volksmusik - dargestellt am Beispiel der Tanzmusik-Ensembles in Österreich in der ersten Hälfte des 19. Jahrhunderts." *Jahrbuch des Österreichischen Volksliedwerkes* 34 (1985): 49-61.  
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1168. ———. "Die Baßgeige in der usuellen Musik Österreichs im 19. Jahrhundert." In: *Kontrabaß und Baßfunktion, Innsbruck, 28 August-30 September 1984*. Edited by Walter Salmen. Innsbruck: Helbling, 1986; 189-202. (*Innsbrucker Beiträge zur Musikwissenschaft*, 12).  
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1169. ———, "Tanzmusik-Ensembles zur Zeit und am Hofe Kaiser Maximilian's I." *Jaarboek van het Vlaamse Centrum voor Oude Muziek [Music at the Court of Marguerite of Austria]* 3 (1987): 79-96.  
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- Gstrein, Rainer, (ed.). See Fink, Monika, Rainer Gstrein, and Günter Mössmer, (eds.)
1170. Guarducci, Margherita, "Il cosiddetto Trono di Boston." *Bolletino d'Arte* 53 (1987): 49-62.  
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*iconography*



1171. Guest, Ivor. *Le ballet d'opéra de Paris*, trans. from English by Paul Alexandre. Paris: Opéra de Paris/Flammarion, 1976.  
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1172. Guffey, Elizabeth, "Manet, the *Double bass* player, and the art of realism." *Stanford Museum* 16-17 (1986-1987): 14-18.  
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1173. Gugger, Hans, Dora Hegg, and Hans Schmocker. *Die bernischen Orgeln: Die Wiedereinführung der Orgel in den reformierten Kirchen des Kantons Bern bis 1900*. Bern: Historischer Verein des Kantons Bern, 1977-1978.  
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1174. Guichard, Léon. "L'Entrée de la reine Marie de Medicis à Avignon en 1600." In: *Poesia e musica nell'estetica del XVI e XVII secolo*. Parma, 1977; 23-35.  
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1175. Guidobaldi, Nicoletta. *Il ritratto di musicista e l'immagine della musica*. Tesi di dottorato di ricerca, Università degli Studi di Bologna, 1989.  
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1176. ———, "Images of music in Cesare Ripa's *Iconologia*." *Imago Musicae* 7 (1990): 41-68.  
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1177. ———, "Il ritorno delle muse nel Quattrocento." *RIdIM/RCMI Newsletter* 17, 1 (Spring 1992): 15-24.  
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1178. ———. "Non un semplice ritratto: Marcantonio Pasqualini, Apollo e Marsia in un dipinto di Andrea Sacchi." In: *Musica e immagine tra iconografia e mondo dell'opera: Studi in onore di Massimo Bogianckino*. Edited by Biancamaria Brumana, Galliano Ciliberti, et al. Firenze: Olschki, 1993; 137-50. (*Historiae Musicae Cultores*, 70).  
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1179. ———, "Court music and universal harmony in Federico da Montefeltro's Studiolo in Urbino." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 111-20.  
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1180. ———. *La musica di Federico. Immagini e suoni alla corte di Urbino*. Firenze: Olschki, 1995.  
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1181. ———. "Musica delle cose invisibili. Le Concert dans les peintures italiennes entre le XVe et le XVIe siècle." In: *Le concert des voix et des instruments à la Renaissance. Actes du XXXIVe Colloque International d'Études Humanistes, Tours, Centre d'Études Supérieures de la Renaissance, 1-11 July 1991*. Edited by Jean-Michel Vaccaro. Paris: CNRS, 1995; 317-32.  
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1182. Guillot, G., "La représentation des instruments de musique dans l'art roman." *Annales de l'Académie de Mâcon* 53 (1976): 15-24.  
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1487. Jerrentrup, Fried Ansgar. *Der Zink. Ikonographische Studien zu seiner Geschichte, Bauweise und Spieltechnik an Instrumenten in europäischen Museen*. Phil. Diss., Universität Köln, 1980.  
*organology/depictions on musical instruments*
1488. Jewanski, Jörg, "Farbe-Ton-Beziehung." *Die Musik in Geschichte und Gegenwart* 2 vol. 3 (1995): 345-71.  
*music and art*
1489. Jingyan, Jin, "Musikforschung in der Volksrepublik China (1949-1988)." *Acta Musicologica* 61

(1989): 264-326.

A section of this article is devoted to a survey of recent researches in Chinese musical iconography.  
*iconography/organology*

1490. Jirka, Rudolf R., "Die Nyckelharpa: Schwedens Volksmusikinstrument." *Concerto* 11, 93 (Mai 1994): 16-19.

*organology*

1491. Johansson, Karin, "Gunnars harpa." *Den Ikonografiske Post* 2 (1979): 33-36.

Summary in English.

*organology*

1492. ———. *Gunnar i ormgropen — ett musikmotiv i konsten [Gunnar in the snake pit — a musical motif in art]*. Stockholm: Musikhistoriska museet, Riksinventeringen, 1976.

Discusses the depictions of a passage in the "Edda".

*iconography*

1493. ———, "Arons bjäller försedda dräkt [Aaron's garment with jingle bells]." *Ikonografiske Post. Nordisk Tidskrift för Ikonografi* 2 (1982): 33-38.

Discusses depictions in a 1541 Uppsala Bible and in a 1685 altarpiece in Solberga Church, Bohuslän; with summary in English.

*iconography*

1494. John, Eckhard, "Absolute Respektlosigkeit: Jefim Golyscheff 1919." *Neue Zeitschrift für Musik* 155, 3 (May 1994): 27-31.

Jefim Golyscheff's involvement with Dada.

*music and art*

1495. Johnson, Cleveland, "The sixteenth-century organ." *The American Organist* 23, 4 (1989): 60-63.

On the self-portrait of late sixteenth-century organist Christoph Leibfried.

*portrait iconography*

1496. Johnson, Diane Chalmers, "Siegfried and the Rhinemaidens: Albert Pinkham Ryder's response to Richard Wagner's *Götterdämmerung*." *American Art* 8, 1 (Winter 1994): 22-31.

Argues that the source for Ryder's 1888-91 paintings of a scene from the opera (National Gallery of Art, Washington) was a print showing scenography by Josef Hoffmann for an 1880s production.

*music and art*

1497. Johnson, R., "Picasso's musical and Mallarmean constructions." *Arts Magazine* 51, 7 (1976-1977): 122-27.

*music and art*

1498. ———, "Whistler's musical modes: Symbolist symphonies, numinous nocturnes." *Arts Magazine* 55, 8 (1980-1981): 164-76.

*music and art*

1499. Johnson, R. W., "Picasso's *Old Guitarist* and the symbolist sensibility." *Artforum* 13 (1974): 56-62.

*iconography*

1500. Johnson, Steven, "Rothko Chapel and Rothko's chapel." *Perspectives of New Music* 32, 2 (Summer 1994): 6-53.

Examines the links between Morton Feldman's *Rothko chapel* and the Chapel in Houston, whose

space and paintings directly inspired the work.  
*music and art*

1501. Johnston, Gregory S., "Textual symmetries and the origins of Heinrich Schütz's *Musikalische Exequien*." *Early Music* 19, 2 (May 1991): 213-25.

Proposes a schematic relationship between the disposition of texts on Heinrich Posthumus's coffin and the order in which those texts are applied in the burial Mass of Schütz's *Musikalische Exequien*.  
*music and art*

1502. Johnston, Jill, "John Cage: music for museums." *Art in America* 82, 1 (January 1994): 72-77.

A comment about the exhibition *Rolywholyover a Circus*, held in 1993 at the Los Angeles Museum of Contemporary Art, where Cage employed methods of chance as a statement of protest against standard museum practice. His own visual works were displayed in methodically randomized layouts.  
*music and art*

1503. Jonas, Kathleen Ristinen. *Related concepts of the Classical tradition in selected twentieth-century American works of sculpture and music*. Ph. D. Diss., Ohio University, 1994.

*music and art*

1504. Jones-Baker, Doris. "Mediaeval and Tudor music and musicians in Hartfordshire: the graffiti evidence." In: *Hartfordshire in history: Papers presented to Lionel Munby*. Hartfordshire: Hartfordshire Local History Council, 1991; [pages unknown].

*iconography*

1505. Jones, Caroline A., "Finishing school: John Cage and the abstract expressionist ego." *Critical Inquiry* 19, 4 (Summer 1993): 628-65.

*music and art*

1506. Jones Hellerstedt, K., "A traditional motif in Rembrandt's etchings: The hurdy-gurdy player." *Oud Holland* 95, 1 (1981): 16-30.

*iconography*

1507. Jones, Leslie, "Peace, prosperity, and politics in Tiepolo's *Glory of the Spanish Monarchy*." *Apollo* 114, 236 (1981): 220-27.

The work contains allegorical figures playing straight trumpets.  
*iconography*

Jones, Lewis. See Page, Christopher, and Lewis Jones

1508. Jones, Sterling Scott. *The Lira da Braccio*. Bloomington and Indianapolis: Indiana University Press, 1995.

*organology/depictions on musical instruments*

1509. Jonker, Michiel, "Christian Zepp: Porselein en schilderijen." *Antiek* (1983): 434-42.

Examines *Cache-pot* and other works.  
*music and art*

1510. Jonsson, Leif. "Musik mellan himmel och helvete. En musikikonografisk studie i uppländska medeltida kalkmålningar." *Katolsk årskrift* (1978): 49-140.

*iconography*

1511. Joost-Gaugier, Christiane L., "Sappho, Apollo, Neopythagorean theory and Numine's Afflatur



- in Raphael's fresco of the Parnassus." *Gazette des Beaux-Arts* 122 (1993): 123-34.  
Deals with Sappho as a patroness of poetry and music.  
*iconography*
1512. Joubert, Fabienne, "L'Apocalypse d'Angers et les débuts de la tapisserie historiée." *Bulletin monumental* 139 (1981): 125-40.  
*iconography*
1513. Jud, Siegfried, "Die Musikinstrumente bei Hans Memling (ca. 1440-1594)." *Intrada* 1, 1 (1995): 6-20.  
*organology*
1514. Jullian, Martine. "Les instruments de musique." In: *De Toulouse à Tripoli La puissance toulousaine au XIIe siècle (1080-1208)* [Exhibition catalogue], Musée des Augustins, 6 January-20 March 1989. Toulouse: Musée des Augustins, 1989.  
*organology*
1515. ———, "L'image de la musique dans la sculpture romane en France." *Cahiers de Civilisation Médiévale* 30 (1987): 33-44.  
An organological survey.  
*organology*
1516. ———, "La peinture de manuscrit: une contribution à la connaissance de la musique sous le duc Jean de Berry." *Musique Ancienne* 22 (1987): 10-27.  
Discusses the musical content of the illuminations in manuscripts owned by the duke.  
*iconography*
1517. ———. "Tristan et la harpe: Enquête sur les manuscrits du *Tristan en prose* de la Bibliothèque Nationale." In: *La pluridisciplinarité en archéologie musicale: IVe rencontres internationales du Groupe d'Études sur l'Archéologie Musicale de l'ICTM (8-12 October 1990)*. Edited by Catherine Homo-Lechner, Annie Bélis, Ann Buckley, et al. Paris: Maison des Sciences de l'Homme, 1994; 447-78. (*Recherche, Musique et Danse*, 11-12).  
Uses illuminated MSS from the mid-13th century to the end of the 15th century.  
*iconography*
1518. Jullian, Martine, and Gérard Le Vot, "Approches des danses médiévales." *L'Avant-Scène/Ballet-Danse* (November-January 1981): 108-19.  
Discusses musical and pictorial sources for medieval dance.  
*iconography*
1519. ———, "Notes sur la cohérence formelle des miniatures à sujet musical du manuscrit b.I.1 de l'Escorial." *Revista de Musicología* 10, 1 (1987): 105-14.  
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1520. Jullian, René, "Delacroix et la musique du tableau." *Gazette des Beaux-Arts* 8, 1286 (1976): 81-88.  
Music is important in the work of Eugène Delacroix, not in terms of subject matter, but for its emotional qualities, color, and harmony.  
*music and art*
1521. Jumeau-Lafond, Jean-David, "Guillaume Lekeu et Carlos Schwabe: 'Une haute confraternité

artistique'." *Revue de Musicologie* 74 (1988): 53-68.

Deals with those of Schwabe's drawings that relate to Lekeu's compositions.  
*music and art*

1522. Jung, Hermann. "Die Pastorale. Vom literarischen zum musikalischen Topos." In: *Bericht über den Internationalen Musikwissenschaftlichen Kongreß, Berlin, 1974*. Edited by Hellmut Kühn and Peter Nitsche. Kassel etc.: Bärenreiter, 1980; 477-83.

Includes discussion of this topos in the pictorial arts.  
*music and art*

1523. Jung-Kaiser, Ute, "Gustav Klimts Beethovenfries: bildnerische Interpretation oder Fortschreibung eines Mythos?" *Neue Zeitschrift für Musik* 149, 2 (February 1983): 9-12.

*music and art*

1524. ———. "Brahms' Schicksalslied op. 54 in der Interpretation Max Klingers." In: *Questiones in musica: Festschrift für Franz Krautwurst zum 65. Geburtstag*. Edited by Friedhelm Brusniak and Horst Leuchtmann. Tutzing: Schneider, 1989; 271-89.

*music and art*

1525. ———, "Das Bilderrätsel der Zauberflöte: Ikonographische Konstanten von der Uraufführung bis heute." *Musica* 27, 4 (1993): 205-11.

Although the title-page of the libretto used for the first performance of *Die Zauberflöte* depicts only Masonic insignia of the second and third degrees, these have been interpreted until now simply as a symbol for Masonic ritual. Interpreting this enigmatic image as an initiation rite receives support from stage designs conceived by Goethe, Schinkel, Ernst Fuchs, and Kokoschka.

*music and art*

1526. ———. "Stilparallelen zwischen der Musik Mozarts und der bildenden Kunst des 20. Jahrhunderts: Zur Problematik der Stilkritik im fächerübergreifenden Kontext." In: *Internationaler Musikwissenschaftlicher Kongreß zum Mozartjahr, Baden-Wien, 1991*. Tutzing: Schneider, 1993; 163-91.

*music and art*

1527. Junod, Philippe, "Un descendant oublié du Père Castel: Marcel Amiguet." *Revue Musicale du Suisse Romande* 40, 3 (September 1987): 151-63.

Charles Blanc-Gatti worked in Paris throughout the 1920s, painted portraits of 12 composers and developed theories on the correspondences between sounds and colors.

*music and art/portrait iconography*

1528. ———, (ed.). *La Musique vue par les peintres* [Exhibition catalogue]. Lausanne: Edita, 1988.

Preface by Walter Salmen; selected works (Renaissance to 20th century) from the 1985 exhibition *Vom Klang der Bilder* in Stuttgart, with short essays.

Reviewed by Jean-Michel Nectoux in: *Revue de Musicologie* 78 (1992), 161-2.  
*music and art/iconography*

1529. Jürgens, Juliane. "Dekorative Elemente der Prospektgestaltung." In: *Barocke Orgelkunst in Westfalen*. Münster, Soest, 1995. [Exhibition catalogue]. No place: Druckerei Stegemüller, 1995; 146-49.

*depictions on musical instruments*

1530. Jürgensen, Knud Arne, "Bournonville in photographs: photography as a source in ballet history." *RIIM/RCMI Newsletter* 20, 2 (Fall 1995): 53-57.

*portrait iconography*

1531. Juteau, Carole, "Le décor des clavecins: Les tables d'harmonie flamandes." *L'orgue: Histoire-technique-esthétique-musique*, 227 (July-Sept 1993): 26-30.  
A study of paintings, symbols, and the distemper technique in the 17th century.  
*depictions on musical instruments*
1532. Kachur, Lewis. "Picasso, popular music and collage cubism, 1911-12." *Burlington Magazine* 133, 1081 (April 1993): 252-60.  
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1533. Kaemerling, Ekkehard, (ed.). *Ikonographie und Ikonologie: Theorien, Entwicklung, Probleme. Bildende Kunst als Zeichensystem*. Köln: Du Mont, 1979. 6/1994.  
*iconography*
1534. Kagan, Andrew, "Paul Klee's *Kettledrummer*." *Arts Magazine* 51, 7 (1976-77): 108-11.  
*music and art/iconography*
1535. ———, "Paul Klee's *Ad Parnassum*. The theory and practice of eighteenth-century polyphony as models for Klee's art." *Arts Magazine* 52, 1 (1977-1978): 90-104.  
*music and art/iconography*
1536. ———, "Paul Klee's *Polyphonic Architecture*." *Arts Magazine* 54, 5 (1979-1980): 154-57.  
*music and art*
1537. ———. *Paul Klee: art and music*. Ithaca and London: Cornell University Press, 1983.  
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*music and art*
1538. Kagan, Andrew, and W. Kennon, "The fermata in the art of Paul Klee." *Arts Magazine* 56, 1 (1981-1982): 166-70.  
*music and art*
- Kahane, Martine, (ed.). See Exhibition catalogue *Paris*, 1983-1984
- Kahane, Martine, (ed.). See Exhibition catalogue *Paris*, 1988
- Kaiser, Fritz. See Exhibition catalogue *Mainz*, 1980
1539. Kaizinger, Rita, "Mahlers Budapest Zeit in der Ikonographie." *Studia Musicologica* 31, 1-4 (1989): 283-301.  
Visual documentation of Mahler's years in Budapest (1888-91), where he was conductor of the opera. The material includes photographs, portraits, drawings and illustrations, stage designs, and caricatures that appeared in the press.  
*music and art/iconography/portrait iconography*
1540. Kalinowski, L. "Model funkcjonalny przekaza wizualnego na przykladzie renesansowego dzieła sztuki [The functional model of visual communication, using the example of artworks of the Renaissance]." In: *Renasans. Sztuka i ideologia, Report of the Congress, Kielce, 1973*. Edited by Tadeusz S. Jaroszewski. Warszawa: Państwowe Wydawnictwo Naukowe, 1976; 165-77.  
In Polish.  
*iconography*

1541. Kallir, Jane, "Schoenberg's paintings." *Opus* 1, 3 (April 1985): 12-15; 56.  
*music and art*
1542. Kalmár, L., "Über die ihrem Charakter nach 'UNiformiter-Diformis' Ausdehnung des triangulums als 'Musters' der mittelalterlichen Darstellung geschichtlicher Abläufe." *Acta Historiae Artium* 23 (1977): 57-93.  
Medieval hierarchy of purity - symbolic triangular shape; includes the psaltery.  
*iconography*
1543. Kalusche, Bernd. *Harfenbedeutungen: Ideale, ästhetische und reale Funktionen eines Musikinstruments in der abendländischen Kunst: Eine Bedeutungsgeschichte*. Frankfurt & New York: Europäische Hochschulschriften, 1986.  
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1544. Kampmann, Wolf, "The big gundown: Comic strip und Realitätsverlust in der Musik John Zorns." *Neue bildende Kunst* 3, 5 (1993): 11-14.  
On the composer's sources of inspiration in comic strips, porno-videos, and photographs by Weegee.  
*music and art*
1545. Kandinsky, A. I. *Aleksandr Nikolaevich Skriabin [in Russian]*. Moskva, 1980.  
*portrait iconography*
- Kandinsky, Wassily. See Schönberg, Arnold, and Wassily Kandinsky
- Kanter, Laurence R. (ed.). See Exhibition catalogue *New York*, 1994
1546. Kantner, Leopold M., "Michael Haydn — Wer ist das?" *Österreichische Musikzeitschrift* 42 (1987): 273-81.  
*portrait iconography*
1547. Kaplan, G., (ed.). *Das Mahler-Album. Bild-Dokumente aus seinem Leben*. Wien: Brandstätter, 1995.  
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1548. Kaplan, Joel H., "Musical iconography in *The Illustrated London News*: an introduction." *Fontes Artis Musicae* 29, 4 (1982): 161-69.  
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*music and art*
1549. Kaplan, Paul H. D., "Black Africans in Hohenstaufen iconography." *Gesta* 26, 1 (1987): 29-36.  
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*iconography*
1550. Kapp, Maria. *Musikalische Handschriften des burgundischen Hofes in Mecheln und Brüssel ca. 1495-1530; Studien zur Entwicklung Gerard Horenbouts und seiner Werkstatt*. Ph. D. Dissertation, Julius-Maximilians-Universität Würzburg, 1987.  
*music and art/iconography*
1551. ———, "Musikhandschriften am Hof der Margarethe von Österreich; Herstellung, Inhalt, und Ausstattung." *Jaarboek van het Vlaamse Centrum voor Oude Muziek [Music at the Court of*



*Marguerite of Austria*] 3 (1987): 15-25.

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*iconography*

1552. ———, “Lobet den Herrn: Die Harfe als Dekorationselement im evangelischen Gesang- und Andachtsbuch/Louez le Seigneur: La harpe en tant qu’élément de décoration dans les livres de cantiques et de dévotion protestants.” *Harpa: Internationales Harfen-Journal*, 8 (November 1992): 37-38.  
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1553. Kapteina, Hartmut, and Hans Hörtreiter. *Musik und Malen in der therapeutischen Arbeit mit Suchtkranken*. Stuttgart und Kassel: Fischer etc., 1993.  
*music and art*
1554. Karakhanian, G. H., “[Sculptures of musicians on the Khatchkars of the twelfth and thirteenth century].” *Lraber hasarakan gitouthiounneri* 399, 3 (1976): 99-105.  
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*iconography*
1555. Karbusicky, Vladimir, “Engelmusik und teuflische Schreie. Imaginationen des Matthias Grönewald in Paul Hindemiths musikalischen Bildern.” *Hamburger Jahrbuch für Musikwissenschaft (Musikalische Ikonographie)* 12 (1994): 183-91.  
*music and art*
1556. Karetzky, Patricia Eichenbaum, “A scene of the Taoist afterlife on a sixth-century sarcophagus discovered in Loyang.” *Artibus Asiae* 44, 2 (1982): 5-20.  
The role of a male orchestra in funeral rituals is discussed.  
*iconography*
1557. Karinithi, Pierre K., “A contribution to musicalism: An attempt to interpret music in painting.” *Leonardo* 24, 4 (1991): 401-05.  
The author describes his personal attempt to transpose the basic rules of music into painting on a formal basis.  
*music and art*
1558. Karomatov, Faisoulla, “Gefäß- und Längsflöten in der Ikonographie Mittelasiens.” *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 193-96.  
*organology*
1559. Karomatov, Fajzulla M., Veronika A. Meškeris, and Tamarā S. Vyzgo. *Mittelasien*. Leipzig: VEB Deutscher Verlag für Musik, 1987. (*Musikgeschichte in Bildern*, 2/9).  
*iconography/organology*
1560. Kárpáti, Janos, “Myths and organological facts: after rereading Dénes Bartha’s ‘Double Pipe of Jánosida’.” *Studia Musicologica* 31 (1989): 3-37.  
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*iconography/organology*
1561. Karstädt, Georg, “Richtiges und Zweifelhafes in Leben und Werk Dietrich Buxtehudes.” *Musik und Kirche* 49 (1979): 163-70.  
A portrait from 1674 provides evidence for the close relationship between Reincken and Buxtehude.  
*portrait iconography*

1562. ———, “Der Anteil Lübecks an der Buxtehude-Forschung.” *Vaterstädtische Blätter* 30, 1 (January-February 1979): 5-11.  
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*portrait iconography*
1563. Kaschnitz, Rainer, “Der christologische Zyklus im Odbert-Psalter.” *Zeitschrift für Kunstgeschichte* 60, 1 (1988): 33-125.  
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*iconography*
1564. Kashima, Susumu. *E to ongaku no taiwa [The dialogue between painting and music]*. Tokyo: Geijutsu-ger dai-sha, 1977.  
*music and art/iconography*
1565. ———. “A pictorial description of an ancient lyre.” In: *Kunitachi Ongakudaigaku Soritsu 50 Shunen Kinen Ronbunshu [Festschrift for the 50th anniversary of the founding of the Kunitachi School of Music]*. Tokyo: Kunitachi School of Music, 1978; [pages unknown].  
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1566. ———, “Iconography of the kugo (harp).” *Bulletin of the Kunitachi College of Music, Graduate School* 5 (1983): 35-86.  
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1567. ———. *Nippon bijutsu ni hyogensareta ongakubanmen [Musical Sceres in Japanese Paintings]*. Tokyo: Kunitachi College of Music, Research Institute, 1984.  
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1568. Kassler, Jamie Croy, “Thomas Britton: musician and magician?” *Musico`ogy* 7 (1982): 67-72.  
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*music and art/portrait iconography*
1569. Katowice, 1979. — *Musical Ex Libris book plates in the collection of the State Music College Library in Katowice*, [Exhibition catalogue]. Katowice, State Music College Library, 1979.  
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*iconography*
1570. Kaufmann, Michael, “Zur Musik in der Salierzeit.” *Pfälzer Heimat* 44, 1 (1993): 1-3.  
Observations on the representations of music in illuminated MSS from ca. 1024 to ca. 1125.  
*iconography*
1571. Kaufmann, Walter. *Altindien*. Leipzig: VEB Deutscher Verlag für Musik, 1981. (*Musikgeschichte in Bildern*, 2/8).  
Reviewed by Jonathan Katz in: *Music and Letters* 64 (1983), 67-68.  
*iconography/organology*
1572. Keller, Rolf, “Stuttgart, Anton Bruckner und Fritz von Uhde: Zur Wiederentdeckung des Gemäldes *Das Abendmahl* in der Staatsgalerie Stuttgart.” *Bruckner-Jahrbuch* (1984-85): 85-101.  
About Uhde’s oil painting *Das Abendmahl* (1886), in which Anton Bruckner is portrayed as one of the twelve Apostles.  
*portrait iconography*

1573. Kelliher, Hilton, "John Denham: new letters and documents." *The British Library Journal* 12, 1 (1986): 1-20.  
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*portrait iconography*
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*iconography*
1575. Kenaan-Kedar, Nurith, "Les modillons de Saintonge et du Poitou comme manifestation de la culture laïque." *Cahiers de Civilisation Médiévale* 29 (October-December, 1986): 311-38.  
An aesthetical comparison between music and sculpture.  
*music and art*
1576. ———, "The margins of society in marginal Romanesque sculpture." *Gesta* 33 (1992): 15-24.  
*music and art*
1577. Kenaan, Nurith, and Ruth Bartal, "Quelques aspects de l'iconographie des vingt-quatre Vieilliards dans la sculpture française du XIIe siècle." *Cahiers de civilisation médiévale* 34, 3-4 (1981): 233-39.  
*iconography*
- Kennon, W. See Kagan, Andrew, and W. Kennon
1578. Kenyon de Pascual, Beryl, "The Guadalupe angel musicians." *Early Music* 14, 4 (November 1986): 541-43.  
*organology*
1579. ———, "A late sixteenth-century portrayal of the jointed dulcian." *The Galpin Society Journal* 43 (1990): 150-53.  
*organology*
1580. ———, "Painting of a child with an accordion by Prosper Dumortier." *RIDIM/RCMI Newsletter* 20, 2 (Fall 1995): 64-66.  
*organology*
1581. Kersten, Ursula. *Max Klinger und die Musik, 2 Bände*. Frankfurt am Main: Lang, 1993.  
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*music and art/iconography*
1582. Keserü, Katalin, "Music and spectacle in the new Hungarian art." *Akten des XXV. internationalen Kongresses für Kunstgeschichte [Kunst, Musik, Schauspiel]* 2 (1985): 173-78.  
*music and art*
1583. Kessels, Leon, "The Brussels/Tournai-partbooks: structure, illumination, and Flemish repertory." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 37 (1987): 82-110.  
*iconography*

1584. Kessler, Herbert L. *The illustrated Bibles from Tours*. Princeton: Princeton University Press, 1977.  
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*iconography*
1585. Kettering, A. McNeill, "Rembrandt's 'Flute Player': A unique treatment of pastoral." *Simiolus* 9 (1977): 19-44.  
*iconography*
1586. Keuls, E., "Apulian xylophone: a mysterious musical instrument identified." *American Journal of Archeology* 83 (1979): 476f.  
*organology*
1587. Keyl, Stephen, "Pieter Saenredam and the organ: a study of three images." *Imago Musicae* 3 (1986): 51-78.  
*organology/depictions on musical instruments*
1588. Kiang, Dawson, "Josquin Desprez and a possible portrait of the Ottonian prince Jem in the Capella Sistina Ms. 41." *Bibliothèque d'Humanisme et Renaissance* 4. 2 (1992): 411-25.  
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*portrait iconography*
1589. Kilinski, Karl, "Classical Klimtomania: Gustav Klimt and archaic Greek art." *Arts Magazine* 53, 8 (1978-1979): 96-99.  
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*iconography*
- Kilmer, Anne Draffkorn. See Collon, Dominique, and Anne Draffkorn Kilmer
1590. Kimnall, Carol. "Poulenc's *Le travail du peintre*: a synthesis of the arts." *National Association of Teachers of Singers Bulletin* 44, 2 (November-December 1987): 5-11, 24.  
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*iconography*

1799. ———. *The reconstructed Diurno domenicale from Santa Maria degli Angeli*. Firenze: Centro Di, 1993. (*Choir books of Santa Maria degli Angeli in Florence*, 2).  
Reconstructs, from cuttings scattered in various collections and from a comparison with the *Diurno Domenicale of S. Maria Nuova* (Florence, Bargello Museum) from the same workshop, the first two dismembered volumes of the *Graduale Diurno Domenicale*, illuminated at the monastery of S. Maria degli Angeli, Florence, in the late 14th century by Silvestro dei Gherarducci and others.  
*music and art*

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*music and art*

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*iconography*

1802. Lewis, Candace J., "Report from America." *Oriental Art* 34, 2 (1988): 149-56.  
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*iconography*

1803. Lewis, Thomas H., "The art and iconology of the dance in the petroglyphs of the Northern Plains." *Northwest Anthropological Research Notes* 23, 1 (Spring 1989): 109-23.  
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1804. Leydi, Roberto, *Musicians and local photographers in Crete*. Bologna: Università degli Studi; Dipartimento di Musica e Spettacolo, 1988.  
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*iconography/portrait iconography*

1805. Liang, David Ming Yüeh, "The artistic symbolism of the painted faces in Chinese opera: an introduction." *The World of Music* 22, 1 (1980): 72-88.  
*music and art*



1806. Libin, Laurence, "An 18th-century view of the harpsichord." *Early Music* 4 (1976): 16-18.  
*organology*
1807. ———, "Musical instruments in the Metropolitan Museum." *Metropolitan Museum of Art Bulletin* 25, 3 (1977-1978): 1-48.  
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1808. ———, "A rediscovered portrayal of Rameau and 'Castor et Pollux'." *Early Music* 11 (1983): 510-13.  
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1811. ———, "A growing collection of old instruments." *Guitar Review* 79 (Fall 1989): 18-21.  
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*organology/depictions on musical instruments*
1812. Lichtenstern, Christa. "Der Instrumentenmensch in der Kunst des 18. und 20. Jahrhunderts." In: *Die Mechanik in den Künsten: Studien zur ästhetischen Bedeutung von Naturwissenschaft und Technologie*. Edited by Hanno Möbius and Jörg Jochen Berns. Marburg: Jonas, 1990: 231-43.  
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1813. Lies, Elfriede. "Die musikethnologischen Bildbelege der Photothek des Österreichischen Museums für Volkskunde in Wien und das Projekt ihrer Katalogisierung." *Jahrbuch des österreichischen Volksliedwerkes* 39/40 (1990/91): 290-94.  
*iconography*
1814. Liess, Andreas, "Claude Debussy und der Art Nouveau: Ein Entwurf." *Studi Musicali* 4; (1975): 245-76; 5 (1976): 143-215.  
*music and art*
- Lightbown, Ronald. See Corbett, Margery, and Ronald Lightbown
1815. Ligo, Larry, "Manet's *Le vieux musicien*, an artistic manifesto acknowledging the influence of Baudelaire and photography upon his work." *Gazette des Beaux Arts* 110, 6 (December 1987): 232-38.  
*portrait iconography*
1817. Lindemann, Bernd Wolfgang, "Ferdinand Tietz — Probleme des kleinplastischen Werks." *Zeitschrift des deutschen Vereins für Kunstwissenschaft* 37 (1983): 73-108.  
*iconography*

1818. Lindgren, Lowell, "Nicola Cosimi in London." *Studi Musicali* 11 (1982): 229-48.  
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*portrait iconography*
1819. Lindgren, Mereth, "Om en Orfeus-metamorfos eller gamla hjältar blir so n nya." *Ikonografiske Post. Nordisk Tidskrift för Ikonografi* 1 (1981): 38-40.  
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1820. Lindlar, Heinrich. "Musiker unter Malern: Strawinsky im Umgang mit Bildender Kunst." In: *Heinrich Lindlar: Leben mit Musik. Aufsätze und Vorträge, Köln 1960-1992. Festgabe zum 80. Geburtstag*. Edited by Hans Elmar Bach. Kassel: Merseburger, 1992; 75-84. (*Beiträge zur rheinischen Musikgeschichte*, 145).  
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1821. Lindley, Mark, "Hélène Fourment as St. Cecilia playing the virginals." *RHIM/RCMI Newsletter* 15, 2 (Fall 1990): 13-20.  
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*iconography*
- Lindley, Mark. See Bellasich, Alda, Emilia Fadini, Sigfrido Leschiuta, and Mark Lindley
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*music and art/portrait iconography*
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1825. Linke, Norbert. *Johann Strauß (Sohn) in Selbstzeugnissen und Bilddokumenten dargestellt*. Reinbek bei Hamburg: Rowohlt, 1982.  
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1826. Linn, Karen Elizabeth, "The 'elevation' of the Banjo in late nineteenth-century America." *American Music* 8 (Winter 1990): 441-64.  
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Discusses the program of the astrological frescoes painted for Borso d'Este in the Salone dei Mesi, Palazzo Schifanoia, Ferrara.  
*iconography*

1828. Lippmann, Friedrich, "Volksharfen in Italien." *Analecta Musicologica* 29 (1979): 380-92.  
*organology*
1829. Lissarrague, François, "Orphée mis à mort." *Musica e Storia* 2 (1994): 269-307.  
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1830. List, George, "Two flutes and a rattle: the evolution of an ensemble." *The Musical Quarterly* 75, 1 (Spring 1991): 50-58.  
An ensemble of the Colombian coastal Caribbean region, the *conjunto de gaitas*, manifests a heritage from Indian, African and European sources.  
*iconography/organology*
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*portrait iconography*
1832. ———, "Neues zur Schubert-Ikonographie: Marginalie zur Schubert-Ikonographie." *Schubert durch die Brille* 7 (June 1991): 43-44.  
*portrait iconography*
1833. Little, Meredith Ellis, "Dance under Louis XIV and XV: Some implications for the musician." *Early Music* 3 (1975): 331-40.  
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*iconography*
1834. Litvinskiy, B. A., and I. R. Pichikiyan, "The temple of the Oxus." *Journal of the Royal Asiatic Society* (1981): 133-67.  
Brief discussion of an altar, dedicated to the Oxus, which has a figure of Silenus Marsyas playing a double flute.  
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1835. Livanova, Tamara. *Zapadno-evropejskaja muzyka XVII-XVIII vekov v rajdu iskusstv. Issledovanie [Western European music of the 17th and 18th centuries. A study of its position among the other arts]*. Moscow: Muzyka, 1977.  
In Russian; discusses the synthesis of arts and the problem of styles.  
*music and art*
1836. *Liverpool and Bristol, 1990. — Braque, still life and interiors*, [Exhibition catalogue]. *Liverpool, Walker Art Gallery; Bristol, City of Bristol Museum and Art Gallery, 7 September-21 October 1990; 27 October-9 December 1990*. Edited by John Golding and Sophie Bowness. London: South Bank Centre, 1990.  
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*music and art*
1837. Llorens, José María, "Iconografia araldica nel fondo musicale della Capella Giulia del Vaticano." *Rivista Italiana di Musicologia* 21 (1986): 236-65.  
Catalogue of illuminations in music manuscripts. There are a few music pictures, including three depictions of David as a musician.  
*iconography*
- Lloyd, Hamilton (ed.). See Exhibition catalogue *Oxford* 1981

1838. Lloyd, Joan Barclay, "The trinity amid the hierarchy of angels: a lost fresco from S. Clemente in Rome and an iconographic tradition of angelic choirs." *Arte Cristiana* 73 (May-June 1985): 167-80.  
*iconography*
1839. Locher, J. L., "'Tombeau de Glenn Gould': een installatie van Dick Raaijksmakers." *Jaarboek Haags Gemeentemuseum* 2 (1992): 42-55.  
The installation formed part of the exhibition "Anti qua musica" in the Haags Gemeentemuseum (26.8.-29.10.1989).  
*music and art*
1840. Locke, Ralph P., "Constructing the Oriental 'Other': Saint-Saëns's *Samson et Dalila*." *Cambri-dge Opera Journal* 3, 3 (November 1991): 261-302.  
Considers the following paintings: Henri Regnault, *Salomé* and *Summary execution under the Moorish Kings of Grenada*; Horace Vernet, *Judah and Tamar*, Jean-Léon Gérôme, *Slave market*.  
*music and art/iconography*
1841. Loef, C. "Die Bedeutung der Musik-Oktave im optisch-visuellen Bereich der Farbe." In: *Von Farbe und Farben. Albert Knoepfli zum 70. Geburtstag*. Zürich, 1980; 227-36. (*Veröffentlichungen des Instituts für Denkmalpflege*, 4).  
*music and art*
1842. Loeffler, Elizabeth Ann. *The arts in the court of Francis I 1515-1547. A comparative study of selected examples from poetry, music and the visual arts*. Ph. D. Diss., Ohio State University, 1979.  
*music and art*
1843. Lolo, Begoña. "Aproximación a la capilla de música del Monasterio de El Escorial." In: *Actas del Symposium "La Música en el Monasterio de El Escorial"*. Madrid: Ediciones Escorialenses, 1993; 343-90.  
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*iconography*
1844. Lomax, David, "Noël-Nicolas Coypel (1690-1734)." *Revue de l'art* 57 (1982): 29-48.  
*iconography*
1845. Lombardi, D., "Futurism and musical notes." *Artforum* 19 (1980-1981): 43-49.  
*music and art*
1846. London, 1981-1982. — *Splendours of the Gonzaga*, [Exhibition catalogue]. London, Victoria and Albert Museum, 4 November 1981-31 January 1982. Edited by David Chambers and Jane Martineau. London: Victoria and Albert Museum, 1982.  
Includes an article by Iain Fenlon on the Gonzaga and music, with the use of musical imagery in decorative programs.  
*iconography*
1847. London, 1983. — *Manet at work*, [Exhibition catalogue]. London, National Gallery, 10 August-9 October 1983. Edited by Michael Wilson. London: National Gallery, 1983.  
Includes a discussion of Manet's *Music in the Tuileries Gardens*.  
*iconography*
1848. London, 1987. — *The beauty of Belaieff*, [Exhibition catalogue]. The Barbican Centre, 4



February- March 1987. Compiled by Richard Beattie Davis. London: Knight, Frank & Rutley, 1987.

Catalogue of an exhibition of 41 colored decorative titlepages of works by Russian composers published by Belaieff between 1885 and 1900, to mark the centenary of the founding the firm in 1885.  
*iconography*

1849. *London and Liverpool, 1989-1990. — Dancers on a plane: Cage, Cunningham, Johns*, [Exhibition catalogue]. London, Anthony d'Offay; Liverpool, Tate Gallery, 31 October-2 December 1989; 23 January-25 March 1990. By Susan Sontag, Judy Adam, Richard Francis, Mark Rosenthal, Anne Seymour, David Sylvester and David Vaughan. London: Anthony d'Offay, 1989.

Exhibition illustrating the collaboration of Jasper Johns (scenography, costume, paintings) with Cage and Cunningham.

Anonymous review in: *Burlington Magazine* 132/1042 (Jan 1990), 54-55.  
*music and art*

Longair, Malcolm. See Howard, Deborah, and Malcolm Longair

Loos, Hannes. See Exhibition catalogue *Düsseldorf, 1978*

1851. Loos, Helmut, (ed.). *Musik-Karikaturen*. Dortmund, 1982. (*Die bibliophilen Taschenbücher*, 359).

*iconography/portrait iconography*

1852. Lopez, Barris R. M., "Fortuny y la musica." *Belas Artes* 43 (1975): 8-11.

The subject of music in painting.  
*music and art*

1853. López-Calo, José. *La Música medieval en Galicia. Fotografías de Constantino Martínez ('Tino')*. La Coruña: Fundación Pedro Barrie de la Maza, Conde de Fenosa, 1982.

*iconography*

1854. Lopez Torrijos, Rosa. *La mitología en la pintura española del Siglo de Oro*. Madrid: Ed. Cátedra, 1985.

*iconography*

1855. Lord, James. "Stravinsky and Giacometti." In: *Strawinsky. Sein Nachlass, sein Bild*. Edited by Agathe Straumann. Basel: Kunstmuseum and Paul Sacher Stiftung, 1984; 376-81.

*portrait iconography*

1856. Lorenz, Detlef. *Fleischextrakt und grosse Oper. Die Reklame-Sammelbilder der Liebig-Gesellschaft zu Oper, Operette und Ballett*. Berlin: Lorenz, 1992.

*music and art*

1857. Lorusso de Leo, Franca. "Iconografia musicale sei-settecentesca nei dipinti della Galleria Estense di Modena." In: *Alessandro Stradella e Modena*. Modena: CCPTIP, 1985; 187-97.

*iconography*

1858. Lowden, John, "Observations on illustrated Byzantine psalters." *The Art Bulletin* 70, 2 (1988): 242-60.

Discusses two versions of *David and Melodia*.  
*iconography*

1859. Lowe, Michael, "The historical development of the lute in the 17th century." *The Galpin Society Journal* 29 (1976): 11-25.  
*organology*
1860. Lowerre, Kathryn, "Beauty, talent, virtue, and charm: portraits of two of Handel's sopranos." *Imago Musicae* 9-12 (1992-95): 205-44.  
*portrait iconography*
1861. Lowinsky, Edward E., "Jan van Eyck's Tymotheos: sculptor or musician? With an investigation of the autobiographic strain in French poetry from Rutebeuf to Villon." *Studi musicali* 13 (1984): 3-105.  
*portrait iconography*
1862. ———. *Cipriano de Rore's Venus Motet: its poetic and pictorial sources*. Provo, Utah: Brigham Young University, 1986.  
*music and art*
1863. Lozovaja, Irina. "Angielogłasnoje pienije' i osmogłasije kak wazniejszaja strona jego muzykalnoj ikonografii." In: *Bydgoszcz, 1988*. Bydgoszcz: Filharmonia Pomorska im. I. Paderewskiego, 1988; 649-66.  
*iconography*
1864. Luaces, Joaquín Yarza, "El arte Burgalés en tiempos del código de Las Huelgas." *Revista de Musicología* 13, 2 (1990): 361-92.  
Proposes aesthetic parallels in Burgos during the early 14th century.  
*music and art*
1865. Lübbecke, Isolde. "Bemerkungen zu Musikdarstellungen in der bildenden Kunst des 16. Jahrhunderts." In: "*Lautenschlagen lernen und lieben*": *Die Fugger und die Musik. Anton Fugger zum 500. Geburtstag*. Edited by Renate Eikermann. Augsburg: Stadt Augsburg, 1993; 71-88.  
*iconography*
1866. Lucas, Peter J., "Ms. Junius 11 and Malmesbury (II)." *Scriptorium* 34 (1980): 197-220; 35 (1981): 3-22.  
With iconographic studies of Jubal.  
*iconography*
1867. Luengo, Francisco. "Los instrumentos del Pórtico." In: *El Pórtico de Gloria. Música, Arte y Pensamiento*. Santiago de Compostela: Universidad de Santiago, 1988; 75-117. (*Col. Cuadernos de Música en Compostela*).  
*organology*
1868. Lugano, 1974. — *Pittura e musica, dalla fine dell'ottocento a oggi*, [Exhibition catalogue]. Lugano, Villa Malpensata, 1974. Lugano, 1974.  
Anonymous review in: *Goya* 129 (1975), 209-10.  
*iconography*
1869. Luisi, Francesco, "Per una identificazione dei musicisti raffigurati nella processione in Piazza San Marco di Gentile Bellini." *Notizie da Palazzo Albani* 20, 1-2 (1991): 49-58.  
*iconography*
1870. ———, "Il motetto polifonico della Capella Albani in Santa Maria delle Vergini a Macerata."

*Notizie da Palazzo Albani* 21, 1 (1992): 81-6.

A reconstruction of the motet depicted in two late 16th-century frescos of winged putti holding books of music (Macerata, S. Maria delle Vergini, Capella Albani).  
*iconography*

1871. ———, "Motetti canonici in due dipinti votivi di Loreto." *Notizie da Palazzo Albani* 21, 2 (1992): 49-58.

*iconography*

1872. ———, "Per una lettura iconologica delle musica picta nell'opera di Simone de Magistris." In: *Studi per Pietro Zampetti*. Varese, Ranieri Ancona: Il Lavoro Editoriale, 1993; 268-83.

*iconography*

1873. Lund, C., "Nordisk musikarkeologi, en introduktion." *Artes* 3, 2 (Stockholm 1977): 49-66.

Discusses musical instruments and their representations during Antiquity and the Middle Ages.  
*organology*

1874. Lundberg, Mabel. *Studier änglabildens utformning och funktion under den kristna kyrkans första artusende [Images of angels: form and function during the first millenium of the Christian church]*. Uppsala: Almqvist & Wiksell, 1981. (*Acta Universitatis Upsaliensis; Ars Suetica*, 5).

English summary.  
*iconography*

1875. *Luxeuil-les-Bains*, 1993. — Sébastien Érard (1752-1831) ou La rencontre avec le pianoforte, [Exhibition catalogue]. *Luxeuil-les-Bains*, 3-29 May 1993. Luxeuil-les-Bains: City, 1993.  
*depictions on musical instruments*

1876. Lyndon-Jones, Graham, "An interesting organ loft in Antwerp." *FoMRHI quarterly*, 73 (October 1993): 22-23.

A number of instruments are carved in the organ loft of the S. Paul Cathedral in Antwerp.  
*organology/depictions on musical instruments*

1877. ———, "Real instruments and fake putti." *FoMRHI quarterly*, 73 (October 1993): 21.

Considers the instruments in the angelic orchestra of the free-standing cherubs in the Freiburg Cathedral.  
*organology*

1878. ———, "Praetorius' keyless curtals." *FoMRHI quarterly*, 74 (January 1994): 26-29.

An illustration in *Syntagma musicum II: De organographia* shows a group of seven curtals, all of them left-handed.  
*organology*

1879. ———, "More putti." *FoMRHI Quarterly* 76 (July 1994): 52.

Describes the instruments adorning the organ in the Stiftsbasilika at Waldsassen.  
*organology/depictions on musical instruments*

1880. Lyon, 1992. — Picasso, "Le tricorne": dessins pour le décor et les costumes du ballet de Manuel de Falla, [Exhibition catalogue]. Lyon, Musée des Beaux-Arts, 13 September-15 November 1992. Lisboa: Museu do Centro de Arte Moderna, 1993.

Also shown in Lisbon (Museu do Centro de Arte Moderna) and Madrid (Fundación Juan March).  
*music and art*

1881. Mačák, Ivan. "Zur Verifikation ikonographischer Informationen über Musikinstrumente." In:

*Studia instrumentorum musicae popularis IV. Bericht über die 4. Arbeitstagung der Study Group on Folk Musical Instruments des International Folk Music Council in Balatonmádi, 1973.* Edited by Erich Stockmann. Stockholm: Musikhistoriska museet, 1976; 49-51. (*Musikhistoriska museets skrifter*, edited by Ernst Emsheimer, 6).  
*organology*

1883. Maas, Martha, "Back views of the ancient Greek kithara." *Journal of Hellenic Studies* 95 (1975): 175 and pl. xixA.

Considers the Panathenaic procession (447-432 B. C.), which shows a back view of a kithara on slab VIII of the North Frieze (Acropolis Museum, plaque 875).  
*organology*

1884. Maas, Martha, and Jane McIntosh Snyder. *Stringed instruments of ancient Greece*. New Haven, Conn.: Yale University Press, 1989.  
*organology*

1885. Macdonald, Hugh, "More on Alkan's death." *The Musical Times* 129 (1988): 118-20.

Includes a pencil sketch of the composer.  
*portrait iconography*

Macdonald, Margaret F. See Newton, Joy, and Margaret F. Macdonald

1886. Mack, Dietrich and Egon Voss, (eds.). *Richard Wagner. Leben und Werk in Daten und Bildern*. Frankfurt am Main: Insel, 1978.  
*portrait iconography*

Mack, Dietrich. See Barth, Herbert, Dietrich Mack, and Egon Voss

1887. Mackintosh, Iain, "The downfall of Shakespeare on a modern stage" *Early Music* 18, 1 (February 1990): 91-94.

An analysis of the painting by William Dawes, from 1764.  
*music and art*

1888. MacLean, Sally-Beth. *Chester art: a subject list of extant and lost art including items relevant to early drama*. Kalamazoo/Michigan: Medieval Institute Publications, Western Michigan University, 1982. (*Early Drama, Art, and Music Reference Series*, 3).  
*iconography*

1889. Mactaggart, Ann and Peter, "Tempera decorated keyboard instruments" *The Galpin Society Journal* 32 (1979): 59-65.  
*organology/depictions on musical instruments*

1890. ———, "A Royal Ruckers: decorative and documentary history." *Organ Yearbook* 14 (1983): 78-96.  
*music and art/depictions on musical instruments*

1891. Madison (WI), 1985. — *American life in our piano benches: the art of sheet music*, [Exhibition catalogue]. Madison, Elvehjem Museum of Art, University of Wisconsin -Madison, 21 September-10 November 1985. Edited by Jean M. Bonin. Madison (WI): University of Wisconsin, 1985.  
*music and art*



1892. Magirus, Heinrich. *Gottfried Sempers zweites Dresdner Hoftheater. Entstehung, künstlerische Ausstattung, Ikonographie*. Wien: Böhlau, 1985.  
Reviewed by A. V. Buttler in: *Kunstchronik* 39 (1986), 376.  
*music and art*
1893. ———, "Zu Stil und Ikonographie der Dresdner Oper von Gottfried Semper." *Akten des XXV. Internationalen Kongresses für Kunstgeschichte [Kunst, Musik, Schauspiel]* 2 (1985): 63-75.  
*music and art*
1894. Magnus, Ingebjørg Barth, "Music motifs in the medieval church paintings of Uppland: a Swedish RiDIM project." *Fontes Artis Musicae* 33 (1986): 190-93.  
*iconography*
1895. Magnus, Ingebjørg Barth, and Birgit Kjellström. *Musikmotiv i svensk kyrkokonst: Uppland fram till 1625/Musical motifs in Swedish church art: the region of Uppland up to 1625*. Stockholm: The Swedish RiDIM Committee/The Swedish National Collections of Music; Almqvist & Wiksell, 1993.  
Reviewed by Raymond Parks in: *Galpin Society Journal* 48 (1995): 224-26. by Tilman Seebass in: *Die Musikforschung* 49 (1995), 82-83, by Tess W. Knighton in: *Early Music* 22/4 (November 1994), and by Dorthe Falcon Møller in: *Dansk årbog for musikforskning* 22 (1994), 122-23.  
*iconography*
- Magro, Amelia. See Hürlimann, Hans, and Amelia Magro
1896. Maguire, Henry, "The depiction of sorrow in middle Byzantine art." *Dumbarton Oaks Papers* 31 (1977): 123-74.  
Contains brief discussion of an ivory carving of "Poets and Muse".  
*iconography*
1897. ———, "The art of comparing in Byzantium." *The Art Bulletin* 70, 1 (1988): 88-103.  
Describes Scenes from the Lives of Saul and David.  
*iconography*
1898. Mahling, Christoph-Hellmut. "Der Dudelsack in westeuropäischer Plastik und Malerei." In: *Studia instrumentorum musicae popularis IV. Bericht über die 4. Arbeitstagung der Study Group on Folk Musical Instruments des International Folk Music Council in Balatonmádi, 1973*. Edited by Erich Stockmann. Stockholm: Musikhistoriska museet, 1975; 63-69. (*Musikhistoriska museets skrifter*, edited by Ernst Emsheimer, 6).  
*organology*
1899. ———. "Musikinstrumente in der deutschsprachigen Idylle und Schäferdichtung des 17. und 18. Jahrhunderts." In: *Studia Instrumentorum Musicae Popularis V*. Stockholm: Musikhistoriska museet, 1977; 106. (*Musikhistoriska museetsskrifter*, 7).  
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1900. ———, "Bemerkungen zur 'Illustrierten Zeitung' als Quelle zur Musikgeschichte des 19. Jahrhunderts." *Fontes Artis Musicae* 29 (1982): 158-60.  
*iconography*
1901. Maillard, Jean, "Danse & Jugement Dernier au Bar-Sur-Loup." *Revue Belge de Musicologie* 34-35 (1980-1981): 72-80.  
Discusses a musician in a late fifteenth-century wood painting of Bar-sur-Loup Dance of death, as

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2207. Newton, Joy, and Margaret F. Macdonald, "Whistler, Rodin, and the International." *Gazette des Beaux-Arts* 6, 103 (March 1989): 113-23.  
Discussion of these artists' correspondence concerning Whistler's portrait of Pablo de Sarasate.  
*portrait iconography*
2208. Newton, Stella Mary, "Stage design for Renaissance theatre." *Early Music* 5 (1977): 12-18.  
Correspondence by Lee T. Percy in: *Early Music* 5 (1977), 12-18.  
*music and art*
2209. Nice, 1991. — *La Musique et la peinture, 1600-1900: trois siècles d'iconographie musicale; oeuvres des collections publiques françaises*, [Exhibition catalogue]. Edited by Jean Forneris and Béatrice Debrabandère-Descamps. Nice: Musée des Beaux-Arts, 1991.  
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*music and art/iconography/portrait iconography/organology*
2210. Nickel, Heinz, "Zur Entwicklungsgeschichte der Gitarre im Mittelalter." *Basler Jahrbuch für historische Musikpraxis* 8 (Winterthur 1984): 131-45.  
*organology*
2211. Niculescu, Ștefan, "Între individual i general." *Arta* 30/11 (1983): 34-35.  
A composer discusses the relation between music and art.  
*music and art*
2212. Niemöller, Klaus Wolfgang. "Musikpädagogische Zielvorstellungen zwischen Humanismus und Aufklärung." In: *Internationale Musikurse Kloster Steinfeld 1974*. Steinfeld: Salvator, 1975; 8-19. (*Beiträge zur Musikreflexion*, 1).  
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2213. Niggli, Paul. *Una medaglia del 1844 per Pierluigi da Palestrina*. Milano: Edizioni S. Johnson, 1977.  
*portrait iconography*
2214. ———. "Beethoven-Medaillen." In: *Münchener Beethoven-Studien*. Edited by Johannes Fischer. München; Salzburg: Katzibichler, 1992; 269-86.  
*portrait iconography*
2215. Nikolaev, Viktor, "Odtworzenie dagerotypu Fryderyka Chopina." *Rocznik Chopinowski* 18 (1986): 169-71.  
Mihail Maličev and Boris Krilov, of the laboratory of Automated Image Processing Systems (ASOIZ) in Moscow, carried out a computer reconstruction of a daguerreotype of Chopin from 1845.  
*portrait iconography*
2216. Nilsson, Elsa. *Något om musik och måleri i Vemmenhögabygden*. Skivarf: Author, 1986.  
Thoughts on music and painting in Vemmenhög parish (Sweden).  
*music and art*

2217. Nölle, Eckehart. "Die venezianischen Theatermaler und Theaterarchitekten Giovanni Paolo und Pietro Gaspari und ihr Wirken in Deutschland." In: *Venezia e il melodramma nel Settecento*. Edited by Maria Teresa Muraro. Firenze: Olschki, 1981; 87-106. (*Studi di musica veneta*, 7).  
*music and art*
2218. Nolte, Eckhard. "Die Musik und die anderen Künste — Musikpädagogische Diskussionsbeiträge des 19. Jahrhunderts." In: *Musik und Bildende Kunst*. Edited by Rudolf Dieter Kraemer. Essen: Die Blaue Eule, 1990; 33-39. (*Musikpädagogische Forschung*, 10).  
*music and art*
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*iconography/organology*
2221. Nordquist, Gullög C., "The *salpinx* as an instrument of Eros and Dionysus." *Imago Musicae* 8 (1991): 61-72.  
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2222. Norfolk, 1982. — *Music making in the past: an exhibition of prints and musical instruments*, [Exhibition catalogue]. Norfolk, University of East Anglia, October 1982. Norwich: University of East Anglia, 1982.  
*iconography/organology*
2223. Nørlyng, Ole, "Om paralleller mellem romantisk historiemaleri og italiensk melodrama i første halvdel af det 19. årh. [Parallels between the Romantic historical painting and Italian melodrama in the first half of the 19th century]." *Musik & Forskning* 2 (1976): 169-217.  
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2224. Noske, Frits, "Two unpaired hands holding a music sheet: a recently discovered portrait of Constantijn Huygens and Susanna van Baerle." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 42, 2 (1992): 131-40.  
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*iconography/portrait iconography*
2225. Nougaret, Jean. "Iconographie campanaire médiévale dans l'actuel diocèse de Montpellier." In: *Hommage à Robert Saint-Jean: Art et histoire dans le Midi languedocien et rhodanien. Xe-XIXe siècle*. Montpellier: Société archéologique, 1993; 217-28. (*Memoires de la Société archéologique de Montpellier*, 21).  
A survey of iconographic subjects on the 15th- and 16th-century bells in the Montpellier region.  
*depictions on musical instruments*
2226. Novoa González, Maria del Carmen. *La gaita y la cornamusa en Galicia y Francia*. La Coruña:



Sala, 1980. (*Cuadernos del Seminario de estudios cerámicos Sargadatos*, 33).  
*organology*

2227. Nowak, Leopold. *Anton Bruckner. Musik und Leben*. Linz: Trauner, 1973.

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*portrait iconography*

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*iconography/depictions on musical instruments*

2229. Nugent, George, "Anti-Protestant music for sixteenth-century Ferrara." *Journal of the American Musicological Society* 43, 2 (Summer 1990): 228-91.

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2230. Nunn, Tom, "Electroacoustic percussion boards: sculptured musical instruments for improvisation." *Leonardo* 21, 3 (1988): 261-65.

*music and art*

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2231. O'Neil, Maryvelma Smith, "Stefan Maderno's Saint Cecilia: a seventeenth-century Roman sculpture re-measured." *Antologia di Belle Arti, Nuova Serie* (1985): 25-26.

*iconography*

2232. Oberhuber, Josef. "Portativ- und Positivdarstellungen auf Bildwerken Tirols vor 1600." In: *Orgel und Orgelspiel im 16. Jahrhundert, Tagungsbericht*. Innsbruck: Hebling, 1978; 146-52 and 255-58.

*organology*

2233. Oberhuber, Josef, and Karl Gruber. *Musik in der Südtiroler Kunst*. Bozen: Athesia, 1992.

*iconography*

2234. Oberhuber, Karl. "Sänger/Musiker oder Sängerin/Musikerin? Zu einer Streitfrage der altnesopotamischen Bildkunst und Epigraphik." In: *Musica privata: Festschrift für Walter Salmen zum 65. Geburtstag*. Edited by Monika Fink, Rainer Gstrein, and Günter Mössmer. Innsbruck: Hebling, 1991; 339-42.

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2235. Oberlinger, Wolfgang, "Akustik in der Kirche und wie diese für die gestalterische Planung einer Orgel mitbestimmend ist." *Das Münster. Zeitschrift für christliche Kunst und Kunstgeschichte* 31 (1978): 135-37.

*organology*

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- Obermeier, Walter (ed.). See Exhibition catalogue *Wien*, 1983.
- Octave, Henri. See Maillard, Jean, and Henri Octave
2237. Oenslager, Dorald. *Stage design: Four centuries of scenic invention*. London: Thames & Hudson, 1975.  
*music and art*
2238. Ögel, Behaeddin. *Türklerde devlet ve ordu mehteri: Hunlardan Osmanlılara — Resimler ve sözlükler* [The state of military mehter in Turkey: From Huns to Ottomans — paintings and dictionaries]. Ankara: Kültür ve Turizm Bakanlığı Yayınları, 1987. (*Türk kültür tarihine giriş*, 8).  
*iconography*
2239. Ohashi, Tashinari. "A portrait of Friedrich Abel: iconographical approach to another viola da gamba bow grip." In: *Collected Papers in Honour of the Eighty-Fifth Anniversary of Ueno Gakuen, Tokyo*. Tokyo: Ueno Gakuen College, 1989; 243-51.  
*portrait iconography*
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*iconography*
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2242. ———, "'Trollopiana': David Claypoole Johnston counters Frances Trollope's views on American music." *College Music Symposium* 21, 1 (1981): 94-102.  
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2244. ———, "The ethnomusicology of archaeology: a model for the musical/cultural study of ancient material culture." *Selected Reports in Ethnomusicology* 8 (1990): 175-97.  
*organology*
2245. Olson, Roberta J. M., "Brunelleschi's machines of paradise and Botticelli's 'Mystic Nativity'." *Gazette des Beaux-Arts* 123 (1981): 183-88.  
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*organology*

2247. Onians, John, "On how to listen to High Renaissance art." *Art History* 7 (1984): 411-37.  
*music and art*

2248. Opbee, Matanya, "The history of Apoyando." *Guitar Review* 51 (1982): 6-13.

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*iconography*

2250. Orreso-Salas, Juan, "Presencia de la arquitectura en mi música." *Revista Musical Chilena* 42 (1988): 5-20.

On the validity of architectural proportions for music.  
*music and art*

2251. Orton, Fred, and Gavin Bryars, "Tom Phillips: Interview by Fred Orton and Gavin Bryars." *Studio International* 192, 984 (1976): 290-96.

Discusses the influence of music on Phillips's artwork.  
*music and art*

2252. Ose, Karsten Erik, "Musikinstrument als Zeichen. 'Musica Componit Pellitque Iram Ardore'. Gedanken zum Porträt der Familie Christoph Wintzler von Gottfried von Wedig." *Concerto* 109 (December 1995-January 1996): 28-32.  
*iconography/portrait iconography*

2253. *Oslo and Paris, 1985-1986. — Klee og musikken/Klee et la musique*, [Exhibition catalogue]. Oslo, Henie-Onstad Kunstsenter Ho Vikkoden; Paris, Centre Pompidou, 23 June-15 September 1985; 8 October 1985-8 January 1986. Edited by Ole Henrik and Thomas Adank. Paris, 1985.

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*music and art/iconography*

2254. Ost, Hans, "Tizians 'Himmlische und Irdische Liebe'." *Wallraf-Richartz-Jahrbuch* 41 (1979-1980): 87-104.

Discusses the theme of Venus with a musician.  
*iconography*

2255. Osthoff, Wolfgang, "'Contro le legge de' Fati'. Polizianos und Monteverdis Orfeo als Sinnbild künstlerischen Wettkampfs mit der Natur." *Analecta musicologica* 22 (1984): 11-68.

Discusses Andrea Mantegna's fresco on the ceiling of the "Camera degli Sposi" (Palazzo Ducale, Mantova) as well as Albrecht Dürer's drawing after Mantegna, Domenico Ghirlandaio's fresco (S. Trinita, cappella Sassetti, Florence), and Benedetto Montagna's copper engraving (Albertina, Vienna).  
*iconography*

2256. ———, "Pfitzner in der aktuellen Musikkultur: Dokumente aus München — Bilder und Bildnisse." *Mitteilungen der Hans-Pfitzner-Gesellschaft* 52 (1991): 29-40.  
*portrait iconography*
2257. Otavsky, Karel, "Eine spanische Truhe in Sitten." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 43, 1 (1986): 91-102.  
A study of a chest (from ca. 1530) with silver gilt and enamel reliefs of enthroned kings and queens, lovers around a fountain, and musicians, in the treasury of Notre-Dame-du-Glarier, Sion.  
*iconography*
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2258. Otte, Marcel, (ed.). "Sons originels": *préhistoire de la musique*. Liège: Université de Liège, 1994. (*Etudes et recherches archéologiques de l'Université de Liège*, 61).  
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*organology*
2259. Otterstedt, Annette, "Gregorius Karpp: Ein ostpreußischer Instrumentenbauer des späten 17. Jahrhunderts." *Concerto* 3, 2 (1985/86): 39-45.  
*organology*
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Discusses the painting 'Un concert intime' representing domestic music making in the house of the French-Canadian composer Alexis Contant (1858-1918) by Georges Deflosse (1869-1939).  
*portrait iconography*
2261. Oversand, Kiell, "Barokkens fold: Deleuze, Leibniz og Bach." *Studia Musicologica Norvegica* 16 (1990): 43-79.  
An interpretation of Gilles Deleuze's recent poststructuralist reading of Leibniz (*Le Pli, Leibniz et le Baroque*, Paris, 1988); the principle of "the fold" is extended to different domains of art production and mathematics.  
*music and art*
2262. Overton, Friend Robert. *Der Zink. Geschichte, Bauweise und Spieltechnik eines historischen Musikinstruments*. Mainz: Schott, 1981.  
Reviewed by Kenton T. Meyer in: *Journal of the American Musical Instrument Society* 10 (1984), 131-34.  
*organology*
2263. Owens, Jesse Ann, "The Milan partbooks: evidence of Cipriano de Rore's compositional process." *Journal of the American Musicological Society* 37 (1984): 270-98.  
Uses Maarten van Heemskerck's 'Allegory of Good and Bad Music' (1554) as an evidence for a full-sized "cartella".  
*iconography*
2264. Owens, Margaret Boyer. *RldIM/RCMI inventory of musical iconography 2: Art Institute of Chicago*. New York: Research Centre for Musical Iconography, 1987.  
*iconography/organology/portrait iconography/music and art*
2265. ———, "The image of King David in fifteenth-century books of hours." *Imago Musicae* 6 (1989): 23-38.  
*iconography*



2266. Ox, Jack. "The systematic translation of Anton Bruckner's eight symphony into a series of thirteen paintings." In: *Bruckner Symposion: Musikstadt Linz — Musikland Oberösterreich*. Linz: Anton-Bruckner-Institut, 1993; 83-101.  
Since 1976 the painter Jack Ox has set himself the task of translating the heard language of music into the seen language of paintings. The result of his nine-year engagement with the music of Bruckner's symphony no. 8 is a series of 13 canvases.  
*music and art*
2267. Oxford, 1981. — Paolo Uccello's 'Hunt in the Forest', [Exhibition catalogue]. Oxford, Ashmolean Museum, 1981. Edited by Hamilton Lloyd. Oxford: Ashmolean Museum, 1981.  
Catalogue articles by Sheila McCrann, Joanna Walton, and Sallyann Kleibel.  
*music and art/iconography*
2268. Pękacz, Jolanta, "Musical subjects in French painting of the Romantic period." *RidIM/RCMI Newsletter* 15, 1 (Spring 1990): 2-9.  
*music and art*
2269. Pacelli, Vincenzo, "Strumenti in posa: Novità sull'Amore vincitore del Caravaggio." *Prospettiva* 57-60 (1989-90): 156-62.  
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*iconography*
2270. Pachnicke, Peter, "Wieviel weniger wüßten wir: Grafiken zu Arbeiterliedern." *Bildende Kunst* 3 (1981): 131-34.  
*iconography*
2271. Padovan, Maurizio. "La danza nelle corti italiane del XV secolo: Arte figurativa e fonti teoriche." In: *Mesura et arte del danzare: Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del XV secolo* [Exhibition catalogue]. Edited by Patrizia Castelli, Maurizio Mingardi, and Maurizio Padovan. Pesaro: Comune di Pesaro, [1987]; 59-112.  
*iconography*
2272. Paganelli, Sergio, *Les instruments de musique dans l'art*. Paris: Payot, 1987.  
A translation of the 1966 Italian edition.  
*organology*
2273. Page, Christopher, "Biblical instruments in medieval manuscript illumination." *Early Music* 5 (1977): 299-309.  
*organology*
2274. ———, "Correspondence: A 12th century street musician." *Early Music* 6 (1978): 309.  
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*organology*
2275. ———, "The earliest English keyboard." *Early Music* 7 (1979): 309-14.  
*organology*
2276. ———, "The rnyth of the chekker." *Early Music* 7 (1979): 482-89.  
*organology*
2277. ———, "The 15th-century lute: new and neglected sources." *Early Music* 8 (1980): 11-21.  
*organology*

2278. ———, "Fourteenth-century instruments and tunings: a treatise by Jean Vaillant? (Berkeley, Ms. 744)." *The Galpin Society Journal* 33 (1980): 17-35.  
*organology*
2279. ———, "German musicians and their instruments: a 14th-century account by Konrad of Megenburg." *Early Music* 10 (1982): 192-200.  
*iconography*
2280. ———, "The medieval organistrum and symphonia, 2. terminology." *The Galpin Society Journal* 36 (1983): 71-87.  
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*organology*
2281. ———. *Voices and instruments of the Middle Ages: instrumental practice and songs in France 1100-1300*. Berkeley and Los Angeles: University of California Press, 1986.  
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*iconography/organology*
2282. Page, Christopher, and Lewis Jones, "Four more 15th-century representations of stringed keyboard instruments." *The Galpin Society Journal* 31 (1978): 151-55.  
*organology*
- Pajurek, Václav. See Pečman, Rudolf (ed.)
2283. Pal, Mrinal Kanti, "Musicians in classical Indian sculpture." *Folklore* 17. 1 (1976): 26-30.  
*iconography*
2284. Palisca, Claude V. "G. B. Doni, musicological activist, and his 'Lyra Barberina'." In: *Modern music scholarship*. Edited by E. Olleson. Stocksfield-Boston, 1980; 180-205.  
*organology*
2285. Palmer, Barbara D., *The early art of the west riding of Yorkshire. A subject list of extant and lost art including items relevant to early drama*. Kalamazoo, Mich.: Medieval Institute Publications, Western Michigan University, 1990. (*Early Drama, Art, and Music Reference Series*, 6).  
Includes an appendix for musical iconography.  
*iconography*
2286. Palmer, Susan and Samuel. *The hurdy-gurdy*. London, 1980.  
Reviewed by Doreen and Michael Muskett in: *The Galpin Society Journal* 34 (1981), 172-75.  
*organology*
2287. Panek, Jaroslav, "Renesanční velmož a utváření hudební kultury slechtického dvora [Renaissance magnate and aristocratic court music culture formation]." *Hudební věda* 26 (1989): 4-17.  
A clavichord is shown in the background of a portrait of Vilem of Rozmberk (1535-92).  
*organology*
2288. Panofsky-Soergel, Gerda, "Nachträge zu Stefano Landis Biographie." *Analecta Musicologica* 22 (1984): 69-129.  
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*portrait iconography*
2289. Paoli, Marco. "Miniature dell'Italia settentrionale fra gotico e Rinascimento con pertinenze lucchesi." In: *La miniatura italiana tra gotico e Rinascimento : Atti del II congresso di storia*

della miniatura italiana, Cortona, 1982. Firenze: Olschki, 1985; 81-97.  
iconography

2290. Paolucci, Antonio, "'I musici' di Benedetto da Maiano e il monumento di Ferdinando d'Aragona." *Paragone* 26 (1975): 3-11.

Describes a late 15th-century group of four marble sculptures representing six musicians, acquired for the Museo Nazionale del Bargello, Florence, in 1970.  
iconography

2291. Paquette, Daniel. *L'instrument de musique dans la céramique de la Grèce antique*. Paris: De Boccard, 1984. (*Etudes d'organologie, Université de Lyon; Publications de la Bibliothèque Salomon Reinach*, 2; 4).

Reviewed by François Duysinx in *L'Antiquité Classique* (1986): 585-86, by María del Rosario Álvarez: Martínez in: *Revista de Musicología* 9 (1986): 296-99, and by Renate Tölle-Kastenbein in: *Gnomon* 58/4 (1986): 377-79.  
organology

2292. Pardyová, Marie, "La pyxide de Cierne Kl'aciany." *Byzantinoslavica* 49 (1988): 222-32.

One of the pyxides shows a shepherd playing a flute.  
iconography

2293. Parente, Alfredo. *La musica e le arti*. Torino?: Eda, 1982.

music and art

2294. Paris, 1977. — *Le Café-Concert, 1870-1914. Affiches de la Bibliothèque du Musée des Arts Décoratifs*, [Exhibition catalogue]. Edited by Alain Weill. Paris: Musée des Arts Décoratifs, 1977.

iconography

2295. Paris, 1978. — *Musiciens, compositeurs*, [Exhibition catalogue]. Paris, Hôtel des Monnaies, 1978. Paris: La Monnaie, 1978.

An illustrated catalogue of engraved medals at the Hôtel des Monnaies.  
portrait iconography

2296. Paris, 1980. — *Igor Stravinsky. La carrière européenne*, [Exhibition catalogue]. Edited by François Lesure and Jean-Michel Nectoux. Paris: Festival d'automne à Paris, 1980.

The exhibition was first presented in Berlin, then in Paris in fall 1980.  
portrait iconography

2297. Paris, 1980. — *Musiques anciennes: instruments et partitions XVe-XVIII siècles. Collection Thibault de Chambure*, [Exhibition catalogue]. Paris, Bibliothèque Nationale, 1980. Paris: Bibliothèque Nationale, 1980.

organology/depictions on musical instruments

2298. Paris, 1980-1981. — *L'instrument de musique populaire, usages et symboles*, [Exhibition catalogue]. Paris, Musée National des Arts et Traditions Populaires, 28 November 1980-19 April 1981. Edited by Claude Marcel-Dubois. Paris: Réunion des Musées Nationaux, 1980.

iconography/organology

2299. Paris, 1983-1984. — *Wagner et la France*, [Exhibition catalogue]. Paris, Bibliothèque Nationale and Théâtre National de l'Opéra, 26 October 1983-26 January 1984. Edited by Martine Kahane and Nicole Wild. Paris: Bibliothèque Nationale and Théâtre National de l'Opéra, 1983.

music and art/iconography/portrait iconography

2300. *Paris*, 1988. — *Le Palais Royal*, [Exhibition catalogue]. *Musée Carnavalet, Paris*, 9 May-4 September 1988. Edited by Bernard Montgolfier. Paris: Musées de la Ville de Paris, 1988.  
Contains, among other items, iconographic material relating to stage productions in the theatres located in the Palais Royal.  
*iconography*
2301. *Paris*, 1988. — *Danseurs et ballets de l'Opéra de Paris*, [Exhibition catalogue]. *Musée de l'Histoire de France, Paris*, June-October 1988. Edited by Jean-Daniel Pariset and Martine Kahane. Paris: Archives Nationales; Bibliothèque Nationale, 1988.  
The exhibition covered the period from 1661 to the present, and was divided into four sections: (1) statutes and regulations; (2) dance; (3) instruction; (4) and repertoire.  
*music and art/iconography*
2302. *Paris*, 1988. — *Lever de rideau: les arts du spectacle en France dans les collections de la Bibliothèque Forney*, [Exhibition catalogue]. *Paris, Bibliothèque Forney*, 1988-1989. Edited by Claudine Chevrel and Marie Gachet. Paris: Mairie de Paris, 1988.  
The exhibition covered stage spectacles in France from the 17th century to the present, including opera, ballet, café-concert, and music-hall.  
*iconography*
2303. *Paris*, 1991-1992. — *Mozart à Paris*, [Exhibition catalogue]. *Paris, Musée Carnavalet*, 13 November 1991-16 February 1992. Edited by Nicole Salinger and H. C. Robbins Landon. Paris: Musée Carnavalet; Francis van de Velde, 1991.  
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*iconography/organology*

2310. Paris, München, Oslo, 1995-1996. — Arnold Schönberg Blicke/Arnold Schoenberg Regards, [Exhibition catalogue]. Paris, Musée d'Art Moderne; München, Städtische Galerie im Lenbachhaus; Oslo, Munch Museet, 28 September-3 December 1995; 31 January-10 March 1996; April-May 1996. Paris: Les Amis du Musée d'Art Moderne, 1995.  
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2314. Parry, Elwood C., "Some distant relatives and American cousins of Thomas Eakins's *Children at Play*." *American Art Journal* 18, 1 (1986): 21-41.  
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2315. Parshall, Linda B. and Peter W. *Art and the Reformation: an annotated bibliography*. Boston, Mass.: G. K. Hall, 1986.  
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2316. Parsons, Melinda Boyd, "Theatrical productions, symphonic music, and the rise of 'musical painting' in the late nineteenth century." *Nineteenth-Century Studies*, 1 (1987): 49-72.  
A discussion of experiments in painting that were influenced by symphonic music. Paul Gauguin, James McNeill Whistler, Gordon Craig, Malcolm Abuthnot, and Pamela Colman Craig are among the artists highlighted.  
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2317. Pasamar Lázaro, José Enrique, "La iglesia de San Pablo en la parroquia del Gancho, Zaragoza." *Boletín del Museo e Instituto Camón Aznar* 39 (1990): 109-23.  
An introduction to the artistic treasures of the church of San Pablo, ca. 1284-16th century.  
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A review of the 1990 exhibition "Musical Images" at the National Library of New Zealand.  
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Sketches and watercolors of the set of the first production of *Tannhäuser*.  
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Discusses stage models, music and correspondence found in the estate of the designer Alfred Roller.  
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- Pausch, Oskar. See Höhle, E. M., and Oskar Pausch
2328. Pečman, Rudolf, (ed.). *Hudba a výtvarné umění [Music and the visual arts]. Symposium in Frýdek-Místek, 25-26 November 1977*. Frýdek-Místek: Okresní vlastivědné muzeum (*Materials*, 3).  
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tradici Janáčkovy hudebního Lašska" [Regional inspiration in the musical and visual-arts traditions in Janáček's Lachian dances]; Jarmila Doubravová, "Vzájemné vztáhy hudby a výtvarných umění [Present-day connections between music and the visual arts]; Jiří Fukač and Ivan Poledňák, "Hudba a výtvarná umění v procesu umělecké komunikace" [Music and the visual arts within the system of the arts and within the process of artistic communication]; Pavel Preiss, "Barva a tóny - hledání prostředků vyjádření jejich vztahu" [Colors and tones - the search for means to express their inter-connection]; Rudolf Pečman, "Estetické vnímání hudby a navozování výtvarných představ" [Aesthetic perception of music and the origins of visual imagery]; Václav Pajurek, "Výskyt hudebních nástrojů v deskové malbě a sochařství v období 1350-1450 na území Čech a Slezska" [Music instruments depicted in Silesian and Bohemian "Tafelmalerei" and sculpture from 1350 to 1450]; Stanislav Jareš, "Využití výtvarného díla jako hudebně historického pramene" [Exploiting artworks as sources for music history]; Jaroslav Sedlář, "Hudební motivy v díle Bohdana Laciny" [Musical motives in the works of Bohdan Lacina]; Vladimír Gregor, "Obraz a hudba. Didaktické využití skladeb s výtvarnou tematikou" [Image and music. The didactic exploitation of music with pictorial themes]; Eliška Holubová, "Wagnerovo dílo v německé malířství na přelomu 19. a 20. století" [Wagner's music in German painting at the end of the 19th and beginning of the 20th centuries]; and Alena Krutová, "Výtvarné zření Clauddy Debussyho na příkladě jeho Preludií" [The visual imagination of Claude Debussy illustrated by his "Preludes"]].

*music and art/iconography*

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Summary in English; presents many depictions hitherto unknown.  
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2350. Pennock, Hanna, "Lourens Alma Tadema (1836-1912), *Portrait of George Henschel at the Piano*, 1879." *Van Gogh Bulletin* 8, 1 (1993): 10-12.  
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iconography/organology

2360. Perrot, Françoise, "Vitreaux retrouvés de Dives-sur-mer (XIV<sup>ème</sup> siècle)." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 43, 1 (1986): 86-90.

A description of eight stained glass medallions with musical angels.

iconography

2361. Peruffo, Mimmo, "The mystery of gut bass strings in the sixteenth and seventeenth centuries: The role of loaded-weighted gut." *Ricerche: Rivista per lo studio e la pratica della musica antica* 5 (1993): 115-51.

Pictorial evidence is consistent in showing lower string courses either neutral or yellowish or else dark red or brown, all possible results of yet unknown chemical process, probably involving inorganic compounds of mercury or lead.

organology

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iconography

2363. ———, "Tosca and Piranesi." *The Musical Times* 122 (1981): 743-45.

Includes discussion of *Dei delitti e delle pene* by Cesare Beccaria.

iconography

2364. Pesce, Dolores, "MacDowell's *Eroica Sonata* and its Lisztian legacy." *The Music Review* 49 (1988): 169-89.

A sketch by Gustave Doré of a knight surrounded by elves, from the 1867 edition of *Idylls of the King*, provided the inspiration for the composition of the second movement of Edward MacDowell's *Eroica Sonata*.

music and art

2365. ———, "Liszt's *Années de Pèlerinage*, book 3: a 'Hungarian' cycle?" *19th-Century Music* 13 (1990): 207-29.

Relates parts of Liszt's work to the Holy Crown of Hungary and the saints depicted thereon.

music and art

2366. Pescerelli, Beatrice. "Le miniature musicali del Ms B.R. 217 della Biblioteca Nazionale di Firenze." In: *L'ars nova italiana del trecento*. Edited by Agostino Ziino. Palermo: Enchiridion, 1985; 196-99. (*Centri Studi sull' Ars Nova, Musicale Italiana del Trecento — Certaldo*, 5).

iconography

2367. ———, "Un omaggio musicale a Roberto D'Angio." *Studi Musicali* 20, 2 (1991): 175-80.

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illustrations of music making.  
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2368. Pestell, Richard, "Medieval art and the performance of medieval music." *Early Music* 14 (1987): 56-68.

Discusses medieval attitudes towards Christian worship as revealed through the visual arts and literature. Speculates that the concept of *decoration* in the visual arts could support the possibility of using instruments in church in some situations.

music and art

2369. Petersen, Anke Christine. "Leonid Pasternak und seine Beethoven-Bildnisse." In: *Münchener Beethoven-Studien*. Edited by Johannes Fischer. München; Salzburg: Katznbichler, 1992; 263-68.

Discusses two posthumous "portraits" of Beethoven by Leonid Osipovič Pasternak (1862-1945).

portrait iconography

2370. Peterson, Elizabeth Anne, "Accidents and adaptation in transmission among fully-illustrated French psalters in the thirteenth century." *Zeitschrift für Kunstgeschichte* 50, 3 (1987): 375-84.

iconography

2371. Petre, Robert, "Six new dances by Kellem Tomlinson: a recently discovered manuscript." *Early Music* 18, 3 (August 1990): 381-91.

Includes an engraved portrait of Tomlinson bound into the British Library copy of his *The Art of Dancing*, 2nd ed., 1744.

portrait iconography

- Petrioli, Anna Maria (ed.). See Exhibition catalogue *Firenze*, 1975

2372. Petrobelli, Pierluigi. "Il musicista di teatro settecentesco nelle caricature di Pierleone Ghezzi." In: *Antonio Vivaldi. Teatro musicale, cultura e società*. Edited by Lorenzo Bianconi and Giovanni Morelli. Firenze: Olschki, 1982; 415-26. (*Studi di musica veneta, Quaderni vivaldiani*, 2).

music and art/iconography/portrait iconography

2373. ———. "Violin technique in Rome during the first half of the 18th Century as documented by the caricatures of Pierleone Ghezzi." In: *Jakob Stainer und seine Zeit*. Edited by Walter Salmen. Innsbruck: Helbling, 1984; 175-85. (*Innsbrucker Beiträge zur Musikwissenschaft*, 10).

iconography

2374. ———. "Il mondo del teatro in musica nell caricature di Pierleone Ghezzi." In: *Le muse galanti: la musica a Roma nel Settecento*. Roma: Istituto della Enciclopedia Italiana, 1985; 109-17.

portrait iconography

2375. ———. "On 'reading' musical caricatures: some Italian examples." *Imago Musicae* 2 (1985): 135-42.

iconography/portrait iconography

2376. Petrossian, Emma, "Theatrical and musical features of Armenian manuscripts in the Walters Art Gallery, Baltimore." *RIDIM/RCMI Newsletter* 19, 2 (Fall 1994): 39-53.

iconography

2377. Petzet, Walter. "Slevogts Beziehungen zur Musik." In: *Slevogt und Mozart: Werke von Max Slevogt*

zu den Opern 'Don Giovanni' und 'Die Zauberflöte'. Mainz: Philipp von Zabern, 1991; 151-53.  
music and art

2378. Petzoldt, Leander. *Die freudlose Muse. Texte, Lieder und Bilder zum historischen Bänkelsang*. Stuttgart, 1978.  
iconography

2379. Philadelphia, 1982. — *Thomas Eakins: artist of Philadelphia*, [Exhibition catalogue]. Philadelphia, Museum of Art, 29 May-1 August 1982. Edited by Darrel Sewell. Philadelphia, 1982.  
One of the themes of Eakins's work - music - is discussed.  
iconography

2380. Philadelphia, 1984. — *Dutch tiles in the Philadelphia Museum of Art*, [Exhibition catalogue]. Philadelphia, Museum of Art, 1984. Edited by Jan Daniel van Dam and Pieter Jan Tichelaar.  
Many of the tiles have depictions of musicians.  
iconography

2381. Phillips, Tom, "Unknown Azande artist: Mbira, c. 1890." *BBC Music Magazine* 2, 5 (January 1994): 13.  
A commentary about the mbira, made by an anonymous Azande artist, from Zaire, in about 1890, and today at the Royal Museum of Central Africa, Tervuren, Belgium.  
depictions on musical instruments

2382. ———, "Arnold Schoenberg, *Portrait of Alban Berg* (c1910)." *BBC Music Magazine* 2, 6 (February 1994): 15.  
portrait iconography

2383. ———, "Franz von Lenbach, Clara Schumann (1878), Richard Wagner (1870)." *BBC Music Magazine* 3, 1 (February 1994): 21.  
portrait iconography

2384. ———, "Rembrandt van Rijn, *David and Saul* (c1658)." *BBC Music Magazine* 2, 7 (March 1994): 15.  
iconography

2385. ———, "Patrick Symons, *Cellist practising* (1969-71); Augustus John, *Madame Suggia* (1920/23)." *BBC Music Magazine* 2, 8 (April 1994): 18.  
portrait iconography

2386. ———, "Philippe Mercier, *The sense of hearing*; Johann Zoffany, *The Sharp family: a musical party on the Thames*." *BBC Music Magazine* 2, 9 (May 1994): 17.  
portrait iconography

2387. ———, "Joseph Beuys, *Homogeneous infiltration for grand piano* (1966); Yousuf Karsh, *Igor Stravinsky* (1956)." *BBC Music Magazine* 2, 10 (June 1994): 17.  
A commentary about Beuys work at the National Museum of Modern Art, Pompidou Centre, Paris and Karsh's 1956 portrait photograph of Stravinsky.  
music and art/portrait iconography

2388. ———, "Paolo Veronese, *Marriage at Cana* (1563)." *BBC Music Magazine* 2, 12 (August 1994): 17.  
iconography



2389. ———, “Piet Mondrian, *Broadway boogie-woogie* (1942/43); Johannes Itten, *Glue-green sound* (1917).” *BBC Music Magazine* 2, 11 (August 1994): 17.  
A commentary about Mondrian’s painting at the Museum of Modern Art, New York, and Itten’s painting at the Kunsthalle, Bremen.  
*music and art*
2390. ———, “William M. Harnett, *Still life: Violin and music* (1888); Pablo Picasso, *Violin* (1912).” *BBC Music Magazine* 3, 2 (October 1994): 20.  
*iconography*
2391. ———, “Edgar Degas, *L’orchestre de l’Opéra* (1868/69); Henri de Toulouse-Lautrec, *Jane Avril: Jardin de Paris* (1893).” *BBC Music Magazine* 3, 3 (November 1994): 18.  
A commentary about Degas’s painting at the Musée d’Orsay, Paris, and Toulouse-Lautrec’s lithograph/poster.  
*iconography/portrait iconography*
2392. ———, “Angelica Kauffmann, *Self-portrait: hesitating between the arts of music and painting* (1791), *Self-portrait at age 13* (1754).” *BBC Music Magazine* 3, 4 (December 1994): 22.  
A discussion of Kauffmann’s self-portraits (Nostell Priory, Wakefield, West Yorkshire, Tiroler Landesmuseum Ferdinandeum, Innsbruck).  
*portrait iconography*
2393. Phelps, Thomas, “Von Dada, Anna & Anderem.” *Neue Zeitschrift für Musik* 155, 3 (May 1994): 22-26.  
Stefan Wolpe’s involvement with the Dada.  
*music and art*
2394. Piatek, Katarzyna. “Ingerencha sztuk wizualnych w świat kompozytorski Józefa Rychlika [The impact of visual art on Józef Rychlik’s compositional world].” In: *Muzyka, słowo, sens: Mieczysławowi Tomaszewskiemu w 70 rocznicę urodzin*. Kraków: Akademia Muzyczna, 1994; 157-64.  
*music and art*
- Pichikyan, I. R. See Litvinskiy, B. A., and I. R. Pichikyan
2395. Picken, Laurence E. R., “String/table angles for hoops, from the third millennium B. C. to the present.” *Musica Asiatica* 3 (1981): 35-51.  
Tabulates information drawn from iconographic sources (no illustrations).  
*organology*
2396. Pickerel, Thomas, “L’élán de la musique: Antonio Gherardi’s chapel of Santa Cecilia and the Congregazione dei Musici in Rome.” *Storia dell’Arte* 61 (1987): 237-54.  
*music and art*
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2401. Pilipczuk, Alexander, "Ein musikalisches Kartenspiel aus dem letzten Drittel des 18. Jahrhunderts." *Jahrbuch der Hamburger Kunstsammlungen* 16 (1971): 119-46.  
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*organology*
2409. Pirina, Caterina, "Michelangelo and the music and mathematics of his time." *Art Bulletin* 67 (1986): 368-82.  
*music and art*

2410. Pirker, Michael, "Pictorial documents of the music bands of the Janissaries (Mehter) and the Austrian military music." *RIdIM/RCMI Newsletter* 15, 2 (Fall 1990): 2-12.  
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*iconography/portrait iconography*
2415. ———, "Photographie et musique à Paris avant la Première Guerre mondiale: bilans et perspectives de recherche. Avec un index alphabétique des portraits reproduits dans *Musica* (1902-1914)." *Imago Musicae* 4 (1987): 171-205.  
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2418. Pizà, Antoni, "Musical inspiration as seen through the artist's eyes." *RIdIM/RCMI Newsletter* 14, 2 (Fall 1989): 5-10.  
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*iconography*
2422. ———, (ed.). *Le immagini e i suoni. Un documentario di Diego Carpitella: "I Quaderni di Reginaldo"*. Vibo Valenzia: Mapograf, 1992.  
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2423. Plathe, Sissel F "Kalkmalerier, folkeviser og De ti Bud: Et tolkningsforsøg af tre unidentificerede scener i Højby kirke [Mural paintings, folk songs and the Ten Commandments: an attempt to interpret three unidentified motifs in a Højby church]." In: *Iconographiske blik: Festskrift til Ulla Haastrup*. Edited by Susanne Wenningsted-Torgard. København: Falcon, 1993; 95-103.  
Summary in English.  
*iconography*
2424. Platz, Robert HP, "Musik & Malerei." *MusikTexte* 28-29 (1989): 43-51.  
*music and art*
2425. Podles, Mary Smith, "The food of love." *Walters Art Gallery Bulletin* 33. 8 (1981): 2-3.  
Discusses Wytman's 'Violinist', the 'Viol Player' after one by Terbruggen at Hampton Court (both Walters Art Gallery, Baltimore), and Wytman's 'Young Woman' (Staatliche Kunstsammlungen, Dresden).  
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2426. ———, "Virtue and vice: paintings and sculpture in two pictures from the Walters Collection." *Journal of the Walters Art Collection* 41 (1983): 29-44.  
Musical instruments as symbols of vice.  
*iconography*
2427. Poggetto, Maria Grazia Ciardi Dupre dal, "Nuove proposte sul bronzetti toscani del cinquecento." *Antichità Viva* 24, 2-3 (1986): 25-32.  
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2428. Pöhlmann, Egert, "Die Überlieferung der Musik in der antiken Welt." *Die Musikforschung* 44, 1 (1991): 1-9.  
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2429. Pokorný, Otakar. "K tradici a současnosti Moravské Gajdošské hudby [Tradition and present situation in Moravian Gajdos music]." In: *Dudácká dílna (Dudý střední Evropy)*. Stratonice: Muzeum Stratonice, 1989; 41-50.  
With English summary.  
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2430. Politoske, D., "Euterpe, a versatile virtuoso." *The Register: The Museum of Art of the University of Kansas* 5, 9 (1980-1981): 58-65.  
*iconography*
2431. Folk, Keith, "Augustin Schubinger and the zinck: innovation in performance practice." *Historic Brass Society Journal* 1 (1989): 83-92.  
Concerning the portrait of Augustin Schubinger from the *Triumphzug of Maximilian*.  
*organology*



2432. ———, "Voices and instruments: soloists and ensembles in the 15th century." *Early Music* 18 (1990): 179-98.  
Discusses discrepancies between written and pictorial evidence of instrumental uses and pairings.  
*iconography*
2433. Ponente, Nello. "Giorgione fra Romanticismo e Impressionismo." In: *Giorgione e la cultura veneta tra '400 e '500: mito, allegoria, analisi iconologici. Atti del convegno, Roma, 1978*. Edited by Maurizio Calvesi. Roma: De Luca, 1981; 55-58.  
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2434. Pope-Hennessy, John. *Luca della Robbia*. London: Phaidon, 1980.  
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*music and art*
2435. Pope-Hennessy, John, and Keith Christiansen, "Secular painting in 15th-century Tuscany." *The Metropolitan Museum of Art Bulletin* 38, 1 (1980): 42-43.  
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*iconography*
2436. Poprzecka, M. Kúznia. "Postscriptum." In: *Ars Auro prior. Studia Ioanno Bialostocki sexagenario dedicata* Warsaw: Panstwowe Wydawn. Nank., 1981; 735-38.  
Postscript to the publication by the same author, *La Forge, mythe, allégorie, symbole* (Warsaw 1972). 1. "La musique des marteux": Wagner-Paderewski-Schönberg, 2. L'Image peinte ou l'image littéraire, en particulier dans la poésie et l'imagerie revolutionnaires, 3. La Forge de l'amour.  
*iconography*
2437. Porada, Edith, "A cylinder seal showing a harpist." *Music and Civilisation. The British Museum Yearbook* 4 (1980): 29-32.  
*organology*
2438. Porhansl, Lucia, "Franz Schubert auf alten Postkarten." *Schubert durch die Brille* 3 (June 1989): 33-36.  
*portrait iconography*
2439. Porrúa, Isabel Grañén, "El tarot mexicano del siglo XVI." *Gutenberg Jahrbuch* 69 (1994): 158-69.  
*iconography*
2440. Porter, James. "Harps, pipes, and silent stones: the problem of Pictish music." In: *Essays in honor of Peter Crossley-Holland on his sixty-fifth birthday*. Edited by Nicole Marzac-Holland and Nazir A. Jairazbhoy. Los Angeles: University of California, 1983; 243-67. (*Selected Reports in Ethnomusicology*, 4).  
*organology*
2441. Portnoy, Marshall A., "The answer to Elgar's enigma." *The Musical Quarterly* 71 (1985): 205-10.  
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*music and art*
2442. Posèq, Avigdor W. G., "Bacchic themes in Caravaggio's juvenile works." *Gazette des Beaux-*

*Arts* 132, 1454 (March 1990): 113-21.

*iconography*

2443. ———, "The "David-Orpheus" motif in Jacques Lipschitz." *Jewish Jerusalem* 19-20 (1993-1994): 212-23.

On the sculptor's bronze *Song of the Vowels* from the 1930s. Identifies an iconography related to harps and harp-playing.

*iconography*

2444. Posner, Donald, "Jacques Callot and the dances called 'Sfessania'." *The Art Bulletin* 59 (1977): 203-16.

*iconography*

2445. ———, "The swinging women of Watteau and Fragonard." *The Art Bulletin* 64 (1982): 75-88.

*iconography*

2446. Possiedi, Paolc, "Tecnica e stile sul liuto rinascimentale: impostazione della mano destra." *Il Fronimo* 17, 68 (June 1989): 30-39.

*organology*

2447. Post, Nora, "The 17th-century oboe reed." *The Galpin Society Journal* 35 (1982): 54-67.

*organology*

2448. Poulton, Diana, "The black-letter Broadside ballad and its music." *Early Music* 9 (1981): 427-37.

*iconography*

2449. ———, "The early history of the lute." *Journal of the Lute Society of America* 20-21 (1987-88): 1-21.

*organology*

2450. Povoledo, Elena, "Incontri romani: Francesco Bibiena e Giovanni Paolo Pannini (1719-1721)." *Rivista Italiana di Musicologia* 20 (1985): 296-324.

*music and art*

Povoledo, Elena. See Muraro, Maria Teresa, and Elena Povoledo

2451. Powell, Aubrey, and Peter Christopherson. *Classic album covers of the '70s*. Limpsfield, Surrey: Dragon's World, 1991.

*music and art*

2452. Powell, Kirsten H., "Object, symbol, and metaphor: Rossetti's musical imagery." *Journal of pre-Raffaelitic Studies* 2 (1993): 16-29.

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*music and art*

2453. Powers, Harold, "Illustrated inventories of Indian Rāgamālā painting." *Journal of the American Oriental Society* 100 (1980): 473-93.

A review-essay of three books: see Ebeling, Dahmen-Dallapiccola, and Waldschmidt.

*iconography*

2454. Prange, Angela, "Ein Notenblatt bei Godert de Wedige. Der Musikhistoriker im Wallraf-

Richartz-Museum." *Museum in Köln Bulletin* 15 (1976): 1402-1403.  
*iconography*

2455. Pratt, Keith. *Korean music: its history and its performance*. London and Seoul: Faber Music and Jung Eum Sa, 1987.

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*iconography*

2456. Pravdyuk, Yury Alekseyevich, "Musical light-painting and the phenomenon of form-movement." *Leonardo* 27, 5 (1994): 379-81.  
*music and art*

Preiss, Pavel. See Pečman, Rudolf (ed.)

2457. Prencipe, Pietro. *Iconografia degli strumenti musicali nei monumenti artistici della Capitanata*. Tesi di laurea, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1989-90.  
*organology*

2458. Pressly, William L., "Genius unveiled: the self-portraits of Johan Zoffany." *The Art Bulletin* 69, 1 (1987): 88-101.  
Discusses the *Self-Portrait with his Daughter and Giacobbe and James Cervetto* and identifies the instrument as a viola da gamba.  
*portrait iconography/organology*

Price, Curtis. See Milhous, Judith, and Curtis Price

2459. Prich van Wely, M., "Mensenhoofden en dierekoppen als versiering aan oude snaarinstrumenten." *Antiek* 10 (1975-76): 412-16.  
*depictions on musical instruments*

2460. ———, "Muzikantenfiguren in de keramiek." *Antiek* 11, 5 (1976-1977): 429-31.  
*iconography*

2461. Prigent, Pierre, "Orphée dans l'iconographie chrétienne." *Revue d'Histoire et de Philosophie Religieuses* 64 (1984): 205-21.  
Pagan and Christian representations of Orpheus charming animals.  
*iconography*

2462. Prijatelj, Krno. "Hvarski inicijali fra Bone Razmilovića." In: *Studije o umjetninama u Dalmaciji*. Zagreb: Društvo Povjesničara Umjetnosti SR Hrvatske, 1983; 100-05.  
Razmilovi (1626-78) illustrated numerous initials in two psalters kept at the library of the Franjevački Samostan in Split, and five initials in the *Graduale et antiphonarium de sanctis* from the Franjevački Samostan in Hvar.  
*music and art*

2463. Prillinger, Elfriede, "Ein Porträt des jungen Brahms." *Österreichische Musikzeitschrift* 40 (1985): 307-9.  
*portrait iconography*

2464. *Prints and drawings of musical interest* [Trade catalogue]. New York: C. & J. Goodfriend

Drawings and Prints, 1993.  
*music and art*

Prinz, Ulrich (ed.). See Exhibition catalogue *Stuttgart*, 1985

2465. Prizer, William F., "Isabella d'Este and Lorenzo da Pavia." *Early Music History* 2 (1982): 87-127.

Uses an "intarsia" door (ca. 1506-1508) by Paolo and Antonio Mola as evidence for the existence of the "lira da braccio" in Isabella's court.  
*iconography*

2466. Procacci, Cinzia. *Iconografia degli strumenti musicali nei monumenti artistici di Perugia e dintorni*. Tesi di diploma, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1988-89.  
*organology*

2467. ———, "Gli strumenti musicali in due dipinti di Eusebio da S. Giorgio." *Studi e documentazioni (Perugia, Istituto 'Girolamo Frescobaldi')* 10, 20 (1990): 49-62.  
*organology*

2468. ———, "I binomi strumentali in due dipinti del primo Cinquecento perugino." *Esercizi. Musica e Spettacolo* 10, 1 (1991): 9-14.  
*organology*

2469. ———, "Il flauto di Pan. Uno sguardo all'iconografia perugina dei secoli XV-XVI." *Studi e documentazioni (Perugia, Istituto 'Girolamo Frescobaldi')* 11, 21 (1991): 35-45.  
*organology*

2470. ———. "Re David: simbolismo e realtà strumentale. Uno sguardo all'iconografia perugina dal XIII al XVI secolo." In: *Musica e immagine tra iconografia e mondo dell'opera: Studi in onore di Massimo Bogianckino*. Edited by Biancamaria Brumana, Galliano Ciliberti, et al. Firenze: Olschki, 1993; 53-70. (*Historiae Musicae Cultores*, 70).  
*iconography*

2471. Prokosch Kurath, Gertrude, "Masked dances of native North America." *The World of Music* 23, 3 (1981): 58-68.  
*music and art*

2472. Proto, Sandra. *L'incisione musicale nel XV secolo: Joan Sadeler e Maartin de Vos*. Tesi di Laurea, Università degli Studi di Palermo, 1988-89.  
*iconography*

2473. Proud, Keith, and Richard Butler. *The Northumbrian small pipes: an alphabetical history. I: early times - 1850*. Cramlington, Northumberland: Border Keep, 1984.  
Reviewed by Hugh Cheape in *The Galpin Society Journal* 42 (1989): 143-45.  
*organology*

2474. Prouté, Henri, "La musique et les musiciens dans la caricature." *Bulletin de la Société Archéologique, Historique et Artistique du Vieux Papier* 30, 290 (1983): 97-102.  
*iconography/portrait iconography*

2475. Provine, Robert C., "The nature and extent of surviving Chinese musical influence on Korea."



*The World of Music* 29, 2 (1987): 5-18.

Pictures of a pipa in a Korean book from 1493.  
*organology*

2476. Pucko, V., "O leningradskich fragmentach ierusalemskoj psaltri 1053-1054 gg. (GPB, Grec, 266) [Concerning the Leningrad fragments of the Jerusalem Psalter dated 1053-1054]." *Revue des Études Sud-Est Européennes* 19 (1981): 507-15.

*iconography*

2477. Puech, Pierre-François. *Mozart, une enquête hors du commun*. Paris: Hermann, 1993.

Considers L.-A. Eude's bust of Mozart (exhibited at the 1844 Salon) and Rodin's portrait of Mahler (exhibited at the Salon of 1911).

*portrait iconography*

2478. Pugliese, Barbone, "La cripta Ferillo nel duomo di Acerenza." *Napoli Nobilissima* 21 (September-December 1982): 168-82.

Discusses a bas-relief of a centaur playing a double flute.

*iconography*

2479. Puppi, Lionello. "Il melodramma nel giardino." In: *Venezia e il melodramma nel Seicento*. Edited by Maria Teresa Muraro. Firenze: Olschki, 1976; 327-47. (*Studi di musica veneta*, 5).

*music and art*

2480. *Purchase* (NY), 1981. — *Soundings*, [Exhibition catalogue]. *Purchase. Neuberger Museum, 1981*. Purchase (NY): State University of New York at Purchase, 1981.

*music and art*

2481. Purwin, Susanne, "Der Kefermarkter Altar — Homogenität von Schrein und Flügelpaar." *Pantheon* 48 (1990): 63-69.

The altar panel contains angel musicians.

*iconography*

2482. Puschmann, Rosemarie. *Magisches Quadrat und Melancholie in Thomas Manns Doktor Faustus. Von der musikalischen Struktur zum semantischen Beziehungsnetz. Mit Notenbeispielen, Zeichnungen und Abbildungen*. Bielefeld: Ampal, 1983.

*music and art*

2483. Puttfarken, Thomas, "Bacchus und Hymenaeus: Bemerkungen zu zwei Fresken von Veronese in der Villa Barbaro in Maser." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 24 (1980): 1-14.

Discusses the fresco 'Bacchus, Somnus, and Muse' by Paolo Veronese.

*iconography*

2484. Putz, Lilian, "Volksmusikdarstellungen des 11. und 12. Jahrhunderts in Frankreich." *Musikethnologische Sammelbände* 5 (1981): 105-16.

*iconography*

2485. Pyle, Cynthia M., "Per un'iconologia dello spettacolo: dalle nozze sforzesche del 1489 alle favole mitologiche." *Arte Lombarda*, 105-07 (1993): 84-87.

Describes ceremonies during the wedding between Gian Galeazzo Sforza and Isabella d'Aragon, on the basis of a letter from Giovanni II Tolentino (1471-1517) to Baldassar Taccone (1471-1521).

*iconography*

2486. Quadri, Franco, (ed.). *Luciano Damiani al Teatro della Scala: bozzetti e figurini 1955-1983: ridotto dei palchi del Teatro alla Scala*. Milano: Edizione Amici della Scala & Mercedes Benz Italia, ca. 1990.  
*music and art*
2487. Quesada, Luis. "Artes plásticas. El flamenco en las." In: *Diccionario Enciclopédico Ilustrado del Flamenco*. Edited by José Blas Vega and Manuel Ríos Ruiz. Madrid: Cinterco, 1988; 40-63.  
*iconography*
2488. Queyrel, Anne, "Les muses à l'école: Images de quelques vases du peintre de Calliope." *Antike Kunst* 31, 2 (1988): 90-102.  
*iconography*
2489. Quijera Perez, José Antonio, "Anotaciones sobre el carácter itiofálico de algunas coreografías riojanas." *Revista de Folklore* 117 (1990): 93-96.  
The starting point of this essay is a cave painting in Cogull (Lérida).  
*organology*
2490. Raad, Virginia, "The cathedrals of Monet and Debussy." *Clavier* 25, 3 (March 1986): 11-15.  
*music and art*
2491. Rabitti, Dante, "Il Pordenone e gli strumenti musicali del suo tempo dipinti nella Cappella di S. Caterina in S. Maria di Campagna." *Strenna Piacentina* (1984): 51-57.  
*organology*
- Racek, Fritz (ed.). See Exhibition catalogue *Wien*, 1975
2492. Rackwita, Werner. *Georg Friedrich Händel, 'Il caro Sassone': Lebensbeschreibung in Bildern*. Wiesbaden and Leipzig: Breitkopf & Härtel and Deutscher Verlag für Musik, 1986.  
*portrait iconography*
2493. Radice, Mark A., "Theater architecture at the time of Purcell and its influence on his 'Dramatick Operas'." *The Musical Quarterly* 74 (1990): 98-130.  
Contains a portrait of composer Thomas Betterton and an illustration of a masking hall and "music room" in which four musicians are pictured.  
*music and art/portrait iconography*
2494. Radovanović, Vladan. *Vokovizuel*. Beograd: Nolit, 1987.  
Vocovisuality represents a synthesis of words, sound, and image that can be realized in either two- or three-dimensional space; it often has an important kinaesthetic aspect.  
*music and art*
2495. *Rahn'sche Farbdiaspositivsammlung: eine ikonographische Klassifizierung von Meisterwerken der Malerei von 1430-1810*, [Exhibition catalogue]. Bern: Lang, 1975  
*iconography*
2496. Rainbird, S., "Schoenberg: paintings and drawings." *Burlington Magazine* 134, 1070 (May 1992): 324-25.  
*music and art*
2497. Rainer, Roy, and Friedrich Kobler, "Festaufzug, Festeinzug." *Reallexikon zur deutschen Kunst-*

*geschichte* 8 (1987): 1417-1520.  
*iconography*

2498. Rakowitz, Dietlinde, "Zu den Porträts und Skizzen aus dem Freundeskreis von Moritz von Schwind." *Schubert durch die Brille* 8 (January 1992): 51-58.  
*portrait iconography*

2499. Ramirez, Jan Seidler, "The lovelorn lady: a new look at William Wetmore Story's *Sappho*." *The American Art Journal* 15, 3 (1983): 80-90.  
Comparisons of different depictions of Sappho, who is usually shown with a lyre.  
*iconography*

Ramsauer, Gabriele. See Angermüller, Rudolph, and Gabriele Ramsauer

2501. Ramsden, E. H. *Come, take this lute: a quest for identities in Italian Renaissance portraiture*. Salisbury: Element Books, 1983.  
*portrait iconography*

2502. Ranchoux, Christine, "Les représentations musicales dans les églises de La Chaise Dieu, Blasac, Saint-Nectaire." *Pastel: Musiques et danses traditionnelles en midi-Pyrenees*, 16 (April-June 1993): 32-36.  
A discussion of iconography in the Romanic churches of Blassac and Saint-Nectaire, and the gothic Abbey of Chaise Dieu, all in Auvergne.  
*iconography*

2503. Randall, Lillian M. C., "Flores musice: a musical bouquet." *The Walters Art Gallery Journal* 29, 3 (1979): 1-3.  
Discusses the woodcuts in *Flores musice omnis cantus Gregoriani* by Hugo Spechtshart von Reutlingen (ca. 1492).  
*iconography*

2504. Ranum, Patricia, "A sweet servitude: a musician's life at the court of Mlle de Guise." *Early Music* 15 (1987): 347-60.  
Includes a portrait of the composer Philippe Goibaut and an engraving of a gentleman playing the viol.  
*iconography/portrait iconography*

2505. Rapp, Birgitta, "Musik och dans i 1800-talets konst: Några aspekter på allmogemotiv och borgerlig genre [Music and dance in 19th-century art: some aspects of peasant motifs and middle-class genres]." In: *Folk — musik — dans i nordisk konst*. Stockholm: Liljevalchs, 1990; 47-86.  
*iconography*

2506. Rapp, Jürgen, "Ein Meisterstich der Florentiner Spätrenaissance entsteht. Bemerkungen zum Probedruck mit Vorzeichnungen für Melchior Meiers Kupferstich *Apollo mit dem geschundenen Marsyas und das Urteil des Midas* in den Uffizien." *Pantheon* 43 (1985): 61-70.  
*iconography*

2507. ———, "Tizians *Marsyas* in Kremsier." *Pantheon* 45 (1987): 70-89.  
*iconography*

2508. ———, "Kreuzigung und Höllenfahrt Christi: zwei Gemälde von Hans Mielich in der National Gallery of Art, Washington." *Anzeiger des Germanischen Nationalmuseums* (1990): 65-96.  
In order to date these two panels, other works of Mielich are discussed including numerous book

- illustrations in music manuscripts as well as a portrait of Cypriano Rore (1558-59).  
*music and art/iconography/portrait iconography*
2509. Rashid, Subhi Anwar. "Die Musik der Keilschriftkulturen." In: *Die Musik des Altertums*. Laaber: Laaber, ca. 1988; 1-30. (*Neues Handbuch der Musikwissenschaft*, 1).  
*iconography/organology*
2510. ———, "Mesopotamien." Leipzig: VEB Deutscher Verlag für Musik, 1984. (*Musikgeschichte in Bildern*, 2/2).  
*iconography/organology*
2511. ———, "A new interpretation of musical representations on three Babylonian objects." In: *The archaeology of early music cultures. Third International Meeting of the ICTM Study Group on Music Archaeology*. Edited by Ellen Hickmann and David W. Hughes. Bonn: Verlag für systematische Musikwissenschaft, 1988; 199-205.  
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*organology*
2512. Rasmussen, Mary, "The case of the flutes in Holbein's 'The Ambassadors'." *Early Music* 23, 1 (February 1995): 114-23.  
*organology*
2513. Rasmussen, Mary, and Friedrich von Huene, "Some recorders in 17th-century Dutch paintings." *Early Music* 10 (1982): 30-35.  
*organology*
2514. Rasmussen, Niels Krogh, "Iconography and liturgy at the canonization of Carlo Borromeo." *Analecta Romanae Instituti Danici* 15: 119-50.  
*iconography*
2515. Ratcliff, Carter. "Looking at sound." *Art in America* 68 (1980): 87-95.  
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*music and art*
2516. Rather, Susan, "Paul Manship, archaism, and the dance." *Antiques* 140, 2 (August 1991): 218-27.  
Traces the origins of inspiration for Paul Manship's sculptures of dancers.  
*iconography*
2517. Ratingen, 1982. — *Totentänze aus sechs Jahrhunderten*, [Exhibition catalogue]. *Stadtmuseum Ratingen*, 7. Oktober-21. November 1982. Edited by Rolf H. Schmitz. Ratingen, 1982.  
*iconography*
2518. Rault, Christian. *L'organistrum. Les origines de la vielle à roue*. Paris: Aux Amateurs des Livres, 1985.  
*organology*
2519. Raupach, Hans, "Das Bildnis Johann Sebastian Bachs von E.G. Haussmann (1784)." *Musik in Bayern* 31 (1985): 61-70.  
*portrait iconography*
2520. Raupp, H. J., "Musik im Atelier. Darstellungen musizierender Künstler in der niederländischen



Malerei des 17. Jahrhunderts." *Oud Holland* 92, 2 (1978): 106-29.  
*iconography*

Ravasio, Ugo. See Dassenno, Flavio, and Ugo Ravasio

2521. Rave, A. P., "Textile evidence for Huari music." *Textile Museum Journal* 18 (1979): 5-18.  
*iconography*

2522. Rave, August Bernhard. "Giuseppe Maria Crespi als Maler zwischen Poesie und Musik." In: *Giuseppe Maria Crespi 1665-1747*. Edited by Andrea Emiliani and August Bernhard Rave. Bologna: Nuova Alfa Editoriale, ca. 1990; [pages unknown].  
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*iconography*

2523. Ravenal, Bernard, "Rebec und Fiedel — Ikonographie und Spielweise." *Basler Jahrbuch für historische Musikpraxis* 8 (1984): 105-30.  
*organology*

2524. Rébillon-Maurin, Michèle, "Jean Roller, portraitiste, et la manufacture de piano Roller & Blanchet." *Musique-Images-Instruments* 1 (1995): 112-49.  
*portrait iconography*

2525. Reck, Carol S., "Drums of India: a pictorial selection." *Asian Music* 13, 2 (1981): 39-54.  
*organology*

2526. Reck, Carol S. and David, "Nāga-Kālam: a musical trance ceremonial of Kerala (India)." *Asian Music* 13, 1 (1981): 85-96.  
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*music and art*

2527. Ree, Nelly van, "Reconstrucción de tres salterios ibéricos." *Anuario Musical* 41 (1986): 17-46.  
*organology*

Reed, Philip, See Barks, Paul, and Philip Reed

2528. Reff, Theodore, "Courbet and Manet." *Arts Magazine* 54, 7 (1980): 98-103.  
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*iconography*

Reff, Theodore (ed.). See Exhibition catalogue *Washington, 1982-1983*

2529. Rehm, Wolfgang. "Mozartiana in der Sammlung Varnhagen." In: *Festschrift Rudolf Elvers zum 60. Geburts:ag*. Edited by Ernst Hertrich and Hans Schneider. Tutzing: Schneider, 1985; 407-23.  
*portrait iconography*

2530. Reid, Calvin, "Kind of blue." *Arts Magazine* 64, 6 (February 1990): 54-56.  
Review of the 1989-90 exhibition *The blues aesthetic: black culture and modernism*, at Washington Project for the Arts, Washington, D.C. created by Rick Powell, featured works which reflect the connections between black music, black life, and American intercultural influence.  
*music and art*

2531. Reidemeister, Peter, (ed.). *Basler Jahrbuch für historische Musikpraxis* 8 (1984). Winterthur, 1985.  
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*organology*
2532. Reingruber, Frida, "'Randbemerkungen' zu Anton Bruckners Klavierstücken für vier Hände: ein Gemälde, Marie und Josef Marböck im zarten Kindesalter darstellend." *Bruckner-Jahrbuch* (1987-1988): 79-80.  
*portrait iconography*
2533. Reinhard, Kurt. "Turkish miniatures as sources of music history." In: *Music East and West: essays in honor of Walter Kaufmann*. New York, 1981; 143-66.  
*iconography*
2534. Reinhardt, Kurt, and Christian Ahrens. "Musikdarstellungen auf türkischen Miniaturen." In: *Von der Vielfalt musikalischer Kultur. Festschrift für Josef Kuckertz*. Anif/Salzburg: Müller-Speiser, 1992; 423-30.  
*iconography*
2535. Reinitzer, Heimo. "Asinus ad tibiam. Zur Ikonographie einer Hamburger Grabplatte." In: *Litteratura laicorum. Beiträge zur christlichen Kunst*. Hamburg: Wittig, 1980, 89-125. (*Vestigia Bibliae*, 2).  
*iconography*
2536. Reis, Joan S., "A third Gainsborough portrait of Johann Christian Bach?" *The Musical Quarterly* 74 (1990): 295-302.  
*portrait iconography*
2537. Reist, Inge Jackson, "Divine love and Veronese's frescoes at the Villa Barbaro." *Art Bulletin* 67 (December 1985): 614-35.  
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*iconography*
2538. Remnant, Mary, "The diversity of Medieval fiddles." *Early Music* 3 (1975): 47-49.  
*organology*
2539. ———, "Correspondence: Medieval fiddles." *Early Music* 5 (1977): 425.  
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*organology*
2540. ———. *Musical instruments of the West*. London: B.T. Bratsford, 1978.  
*organology*
2541. ———. *English bowed instruments from Anglo-Saxon to Tudor times*. Oxford: Clarendon Press, 1986.  
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*organology*

2542. Remnant, Mary, and Richard Marks, "A medieval 'Gittern'." *Music and Civilisation. The British Museum Yearbook* 4 (1980): 83-134.  
*organology*
2543. Renouf, Nicholas, "Selections from the Yale University collection of musical instruments." *Antiques* 117 (1980): 1333-35.  
*organology/depictions on musical instruments*
2544. Renton, Barbara Hampton, "...worth a thousand words?" *College Music Symposium* 19, 1 (1979): 246-51.  
On the hydraulis in the Utrecht psalter and the Canterbury psalter.  
*organology*
2545. Reuterswärd, Patrik, "Čiurlionis." *Konsthistorisk Tidskrift* 62, 1 (1993): 1-15.  
An account of the painter, pastel artist, and composer.  
*music and art*
2546. Revilla, Federico, "Apeles Fenosa y la danza cósmica." *Goya* 238 (January-February 1994): 194-98.  
*iconography*
2547. Rexroth, Dieter. "Paul Hindemith: compositore e disegnatore." In: *Paul Hindemith nella cultura tedesca degli anni venti, Milano, 1987*. Edited by Carlo Piccardi. Milano: Unicopli, 1991; 365-69.  
*music and art*
2548. Rey-Delqué, Monique. "L'exploitation du terroir." In: *De Toulouse à Tripoli: La puissance toulousaine au XIIe siècle (1080-1208)* [Exhibition catalogue], *Musée des Augustins*, 6 January-20 March 1989.  
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*iconography*
2549. Rey, Juan Jose. "Les instruments de musique de l'Espagne médiévale." In: *Instruments de musique espagnols du XVIe au XIXe siècle* [Exhibition catalogue], *Bruxelles*, 17 October-18 December, 1985. Bruxelles: J. Verbruggen, 1985; 31-44.  
*organology*
2550. Rey, Juan José, and Antonio Navarro. *Los instrumentos de púa en España. Bandurria, citola y laúdes españoles*. Madrid: Alianza Editorial, 1993.  
Reviewed by Cristina Bordas in: *Musique-Images-Instruments* 1 (1995), 205-07.  
*organology*
2551. Reynaud, Nicole, "La Galerie des Cerfs du palais ducal de Nancy." *Revue de l'art* 61 (1983): 7-28.  
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*iconography*
2552. Reznicek, E. K. M., "[Letter]." *Master Drawings* 19 (1981): 460-61.  
Presents a drawing by Jan Muller, 'Two Muses Making Music' (Rijksprentenkabinet, Rijksmuseum, Amsterdam), omitted from the author's article in *Master Drawings* 18 (1980, 115-33).  
*music and art*

2553. Režný, Josef. "Příspěvek k typologii dud u západních slovan [A contribution to the typology of bagpipes used by western Slavs]." In: *Dudácká dílna (Dudý střední Evropy)*. Strakonice: Muzeum Strakonice, 1989; 4-40.  
[With English summary].  
*organology/depictions on musical instruments*
- Režný, Josef. See also Fröhlich, Jiří, and Josef Režný
2554. Ribault, J. Y., "Réalisme plastique et réalité sociale. A propos aveugles musiciens de Georges de La Tour." *Gazette des Beaux-Arts* 104 (1984): 1-4.  
*iconography*
2555. Ricci, Antonello, and Roberta Tucci, "Su uno strumento musicale effimero: il flauto di corteccia." *Nuova Rivista Musicale Italiana* 23, 4 (October-December 1989): 563-77.  
*organology*
2556. Ricci, Lorian. *L'iconografia musicale nei monumenti artistici di Loreto e Recanati*. Tesi di diploma, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1987-88.  
*iconography*
2557. Rice, John A., "The blind Dülon and his magic flute." *Music & Letters* 71 (1990): 25-51.  
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*portrait iconography*
2558. Richter, Brigitte, "Wolfgang Amadeus Mozarts Opern auf dem Leipziger Theater: ein Beitrag zu ihrer Aufführungsgeschichte im 18. Jahrhundert." *Mitteilungen der Internationalen Stiftung Mozarteum* 39, 1-4 (July 1991): 47-80.  
Considers costumes for the Leipzig production of *Die Zauberflöte*, 1793.  
*music and art*
2559. Rieger, Angelica, "Ins el cor port, dona, vostra, faisso. Image et imaginaire de la femme à travers l'enluminure dans les chansonniers de troubadours." *Cahiers de Civilisation Médiévale* 28 (1985): 385-415.  
Uses evidence from the Chansonier N (M. 819), Pierpont Morgan Library, New York.  
*iconography*
2560. Riley, Charles A. *Color codes: modern theories of color in philosophy, painting, and architecture, literature, music, and psychology*. Hanover (NH) and London: University Press of New England, 1995.  
*music and art*
2561. Rimmer, Joan, "An archeo-organological survey of the Netherlands." *World Archeology* 12, 3 (1980-1981): 233-45.  
*organology*
2562. Ripin, Edwin M., "A reevaluation of Viridung's 'Musica getutscht'." *Journal of the American Musicological Society* 29 (1976): 189-223.  
*iconography*
2563. ———, "En route to the piano: a converted virginal." *Metropolitan Museum Journal* 13 (1978): 79-86.  
Discusses Jan Miense Molenaer's "Lady at the Harpsichord".  
*organology*



2564. Risatti, Howard, "Music and the development of abstraction in America: The decade surrounding the Armory Show." *Art Journal* 39 (1979): 8-13.  
*music and art*
2565. Ritzel, Fred, and Jens Thiele. "Kritik oder Blasphemie? Über die Rekonstruktion von Musikeignissen der Nazi-Zeit in R. W. Fassbinders Film *Lili Marleen* (BRD 1980)." In: *Musik und Bildende Kunst*. Edited by Rudolf Dieter Kraemer. Essen: Die Blaue Eule, 1990; 162-80. (*Musikpädagogische Forschung*, 10).  
*music and art/iconography*
2566. Rizzo, Vincenzo, "Notizie su Gaspare Traversi ed altri artisti napoletani dei '700." *Napoli Nobilissima* 20 (January-April 1981): 19-38.  
Discusses *Angelo fanciullo con la tromba in mano* (1725), by Giacomo Del Po, and  *Davide* (1731), by Matteo Bottigliero.  
*iconography*
2567. Różycka-Bryzek, Anna, "Realia muzyczna w bizantyńsko-ruskich malowidłach w Polsce czaśów Jagiełły." *Zeszyty Naukowe: Akademia Muzyczna im. Fryderyka Chopina*, 14 (1986): 182-85.  
*music and art*
2568. Roales-Nieto y Azañón, Amalia, "Damián Forment, escultor y músico." *Nassarre. Revista Aragonesa de Musicología* 4, 1-2 (1988): 227-44.  
*music and art*
2569. ———, "Escenas musicales en tres cuadros de Zurbarán." In: *Homenaje al profesor Jesús Hernández Perera*. Madrid: Universidad Complutense, 1992; 423-30.  
*iconography*
2570. Roberts, Helen, "The technique of playing ancient Greek instruments of the lyre type." *Music and Civilisation. The British Museum Yearbook* 4 (1980): 43-76.  
*organology*
2571. Robinson, Michael F., "How to demonstrate virtue: The case of Porpora's two settings of 'Mitrirate'." *Studies in Music from the University of Western Ontario* 7 (1982): 47-88.  
Includes a discussion on stage scenes and design.  
*music and art*
2572. Robledo, Luis. "The enigmatic canons of Juan del Vado (c.1625-1691)." *Early Music* 15, 4 (November 1987): 514-19.  
*iconography*
2573. Roccon, Monica. *Fabrizio Clerici: Architetto dell'immaginario scenico*. Tesi di laurea, Università degli Studi di Venezia, 1992.  
*music and art*
2575. Rodríguez Suso, Maria Carmen, "The nursing Madonna with musical angels in the iconography of the kingdom of Aragón." *RIdIM/RCMI Newsletter* 12 (Spring 1987): 11-19.  
*iconography*
2576. ———, "Un ejemplo de iconología musical: Maria lactans y los angeles en la Cataluña bajo

medieval." *Cuadernos de Sección. Música* 4 (1988): 7-34.  
*iconography*

2577. Roesner, Bernd, "Bildende Kunst und Musik." *Bildende Kunst* 32 (1984): 248-50.  
*music and art*

2578. Roethlisberger, Marcel, "Claude Gellée à Nancy." *La Revue du Louvre et des musées de France* 31 (1981): 48-52.  
Discusses Claude Gellée's 'Paysage pastoral', a new acquisition of the Musée des Beaux-Arts, Nancy.  
*iconography*

2579. Röhrich, Lutz, "'...und das ist Badens Glück': Heimatlieder und Regionalhymnen im deutschen Südwesten. Auf der Suche nach Identität." *Jahrbuch für Volksliedforschung* 35 (1990): 13-25.  
Includes discussion of caricatures, travel advertisements and songs.  
*iconography*

Rohrmoser, Albin (ed.). See Exhibition catalogue *Salzburg*, 1991

2580. Roland, Berthold. "Die Zauberflöte im Schaffen von Max Slevogt." In: *Slevogt und Mozart: Werke von Max Slevogt zu den Opern 'Don Giovanni' und 'Die Zauberflöte'*. Edited by Hans-Jürgen Imiela and Berthold Roland. Mainz: Philipp von Zabern, 1991; 76-93.  
*music and art*

Roland, Berthold. See Imiela, Hans-Jürgen, and Berthold Roland

2581. Roland-Michel, Marianne. "Costumes de ballet au temps de Rameau." In: *Jean-Philippe Rameau*. Paris and Genève: Champion and Slatkine, 1986; 595-600.  
An introduction to 40 watercolors of ballet costumes, in the collection of the Musée des Beaux-Arts de Dijon.  
*music and art/iconography*

2582. Roma, 1984. -- *Debussy e il simbolismo*, [Exhibition catalogue]. Roma, Villa Medici, aprile-giugno 1984. Edited by François Lesure and Guy Cogevale. Roma: Accademia di Francia a Roma, Villa Medici, 1984.  
*music and art*

2583. Roman, Zoltán. "Between *Jugendstil* and Expressionism: the Orient as symbol and artifice in *Das Lied von der Erde* (or: 'Warum ist Mahler so schwer verständlich')." In: *Traditions and its future in music: report of the Symposium of the International Musicological Society, Osaka*, 1990. Tokyo: Mitac Press, 1991; 301-08.  
*music and art*

Roman, Zoltán. See also Blaukopf, Kurt, and Zoltán Roman

2584. Römer, Willy. *Gaukler, Bärenführer, Musikanten. Berlin 1920-1930*. Berlin: Nissen, 1986.  
*iconography*

2585. Rooley, Anthony, "On 'The court of Isabella d'Este'." *Early Music* 4 (1976): 42-43.  
Discusses Lorenzo Costa's painting of the scene.  
*iconography*

2586. ———, "New light on John Dowland's Songs of Darkness." *Early Music* 11 (1983): 6-21.  
Uses pictorial evidence in Burton's 'Inamorato' and Dürer's 'Melancholia I', in discussion of melancholy in the Renaissance.  
*iconography*
2587. Rorke, Margaret. "St. Mary Magdalen: a painting, a poem, and a madrigal." In: *Music from the Middle Ages through the twentieth century: essays in honor of Gwynn McPeck*. Edited by Carmelo P. Comberiati and Matthew C. Steel. New York: Gordon and Breach Science Publishers, 1988; 112-29.  
Discusses relationships in Titian's *St. Mary Magdalen in Penitence*, Marino's *Magdalen of Titian*, and Cifra's musical settings of Marino's text.  
*iconography*
2588. Rosa Barezzani, Maria Teresa. "Gli strumenti musicali negli affreschi di S. Salvatore e di S. Giulia." In: *S. Salvatore di Brescia. Materiali per un museo I*. Brescia: Grafo, 1978; 234-44.  
Describes musical instruments depicted in frescoes by Paolo de Caylina in churches in Brescia, and compares them with instruments illustrated in organological treatises of the same period (15th and 16th centuries).  
*iconography*
2589. ———. "Due strumenti musicali negli affreschi di Palazzo Maggi-Cambara." In: *Brescia Romana. Materiali per un museo II, vol. 2*. Brescia: Grafo, 1979; 163-64.  
*organology*
2590. ———, "Testimonianze musicali nella chiesa di S. Francesco d'Assisi in Brescia." *A. S. Antonio di Padova nel 750° anniversario del suo beato transito = Brixia Sacra* (1979-1980): 1-32.  
Musical instruments and notated music in oil paintings, frescoes, and marquetry.  
*iconography*
2591. ———. "Musica e strumenti musicali nelle opere del Savoldo." In: *Giovanni Gerolamo Savoldo pittore bresciano. Atti del convegno, Brescia, 21-22 maggio 1983*. Brescia: Edizioni del Moretto, 1983; [pages unknown].  
*organology*
2592. ———. "Il flautista del Savoldo: Nuove letture." In: *Ritratto di gentiluomo con flauto*. Brescia: Banca Popolare, 1994; 13-17.  
*organology*
2593. Rosand, David. "Ermeneutica amorosa: observations on the interpretation of Titian's Venuses." In: *Tiziano e Venezia. Convegno internazionale di studi, Venezia, 1976*. Vicenza: Neri Pozza, 1980; 375-81.  
Focuses on a series of variations of Venus and a musician.  
*iconography*
2594. ———, "Raphael and the pictorial generation of meaning." *Source* 5, 1 (1985): 38-43.  
Expands on a quotation of Willard Meiss: "I have long regarded iconography as responsive to form and as symbolic of deeper intrinsic meanings."  
*iconography*
2595. Rosand, David and Ellen, "Barbara di Santa Sofia and 'Il Prete Genovese': on the identity of a portrait by Bernardo Strozzi." *The Art Bulletin* 63 (1981): 249-58.  
Discusses a portrait of a woman composer and musician.  
*portrait iconography*

2596. Rosand, Ellen, "Music in the myth of Venice." *Renaissance Quarterly* 30 (1977): 511-37.  
*iconography*
2597. Rosell, Karen Joan. *Color: a credible link between the paintings of Eugène Delacroix and the music of Hector Berlioz?* Ph. D. Diss., Ohio University, 1986.  
Both Delacroix and Berlioz employ color in delineating structures, as exemplified in the painting *Death of Sardanapalus* (Delacroix, 1827 version), and the *Symphonie fantastique* (Berlioz, 1830).  
Both works successfully reconcile the opposing tendencies of Romanticism and Classicism.  
*music and art*
2598. Rosenauer, Artur. "Proposte per il Verrocchio giovane." In: *Verrocchio and late Quattrocento Italian sculpture*. Edited by Steven Bule, Alan Philipps Darr, and Fiorella Superbi Gioffredi. Firenze: Letiere, 1992; 101-05.  
The bronze bell of S. Marco (Florence), known as the *piagnona*, can be attributed to Verrocchio (ca. 1464-65) on the basis of the style of the reliefs.  
*depictions on musical instruments*
- Rosenberg, Pierre (ed.). See Exhibition catalogue *Washington*, 1984
2599. Rosenfeld, Helmut, "Holbeins Holzschnittfolge *Bilder des Todes* und der Basler Totentanz sowie andere Beispiele von der Einwirkung der frühen Buchillustration auf andere Werke." *Gutenberg-Jahrbuch* 59 (1984): 317-27.  
*iconography*
2600. Rosenthal, Albi. "Mozart as an individual: the portraits." In: *The Mozart compendium: a guide to Mozart's life and music*. Edited by H. C. Robbins Landon. London: Thames & Hudson, 1990; 112-26.  
*portrait iconography*
2601. ———, "Zum 'Schubert-Porträt' von Abel." *Schubert durch die Brille* 12 (January 1994): 90-91.  
*portrait iconography*
- Rosenthal, Albi. See also Grumbacher, Rudolf, and Albi Rosenthal
- Rosenthal, Mark. See Exhibition catalogue *London and Liverpool*, 1989-1990
2602. Rosenzweig, Heidrun, "Zur Harfe im 15. Jahrhundert." *Basler Jahrbuch für historische Musikpraxis* 8 (1984): 163-82.  
*organology*
2603. Rosiny, Nikolaus, "Räumliche und gestalterische Probleme neuer Großorgeln in alten Kirchenräumen." *Das Münster. Zeitschrift für christliche Kunst und Kunstgeschichte* 31 (1978): 137-43.  
*organology*
2604. Ross, Doran H. "Master drums from Akan popular bands." In: *Sounding forms: African musical instruments*. Edited by Marie-Thérèse Brincard. New York: American Federation of Arts, 1989; 79-81.  
Description and interpretation of the anthropomorphic features found on a unique drum from the Akan of Ghana.  
*depictions on musical instruments*



Rosseló, Guillermo. See Álvarez Martínez, María del Rosario, and Guillermo Rosseló

Rosselló, Ramon. See Pizà, Antoni, and Ramon Rosselló

2605. Rossi-Manaresi, Raffaella, and Jadranka Bentini. "The Felicini Altarpiece by Francesco Francia: contribution of technical analyses to the solution of a chronological problem." In: *Atti del XXIV congresso internazionale di storia dell'arte [1979], vol. 3: La Pittura nel XIV e XV secolo: il contributo dell'analisi tecnica alla storia dell'arte*. Edited by Henk W. van Os and J. R. J. van Asperen de Boer. Bologna: CLUEB, 1982; 395-427.

The work contains a lute-playing angel.  
*iconography*

2606. Rossi, Marco. "Prime considerazioni sulla schedatura dei codici miniati della Biblioteca Angelo Mai di Bergamo." In: *Codice miniato: Rapport tra codice, testo e figurazione — Atti del III Congresso di storia della miniatura*. Edited by Melania Ceccanti and Maria Cristina Castelli. Firenze: Lec S. Olschki, 1992; 387-403.

Reports on the history and contents of the collection of 207 Italian MSS of the 10th-18th century and 80 incunabula in the Biblioteca Civica A. Mai and on the project for cataloguing all the illuminated material in the collection.  
*iconography*

2607. Rossi, Paola, "Notizie d'archivio su Girolamo Pellegrini, Antonio Zanchi e Michiel Maes, intagliatore fiammingo." *Venezia Arti*, 2 (1993): 170-72.

Considers Zanchi's 1699 decoration for the organ in the Chiesa di S. Maria del Giglio.  
*depictions on musical instruments*

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*portrait iconography*

Rostirolla, Giancarlo. See Bianchi, Lino, Giancarlo Rostirolla, A. Bini, F. Failla, et al.

2609. Rósza, György, "Nikolaus Lenau und die Kunst." *Acta Historiae Artium* 24 (1978): 387-90.

Discusses some depictions of gypsy music.  
*iconography*

Roth, Claudia. See Merkhofer, Werner, and Claudia Roth

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*music and art*

2611. Rötter, Günther. "Die Gestaltung von Schallplattencovern." In: *Musik und Bildende Kunst*. Edited by Rudolf Dieter Kraemer. Essen: Die Blaue Eule, 1990; 154-61. (*Musikpädagogische Forschung*, 10).

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*music and art*

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*Jahrbuch der Deutschen Gesellschaft für Musikpsychologie* 10 (1993): 90-100.

Variables in the way children depict themselves in relation to a musical instrument have been correlated with subject's levels of frustration or anxiety.  
*iconography*

2613. Röttgen, Steffi, "Mengs, Alessandro Albani and Winckelmann. Idee und Gestalt des Parnass in der Villa Albani." *Storia dell'Arte* 20-31 (1977): 87-156.

The Parnassus frescoes painted by Anton Raphael Mengs in the Villa Albani (1760/61) are rich in musical depictions of Apollo and the Muses.  
*iconography*

Rougemont, Georges. See Jacquemin, Anne, Georges Rougemont, and Annia Belis

2614. Rouget, Gilbert. "Un 'instrument fait en visse rempli d'anneaux de cuivre ... servant à la musique du Roy' (XVIIIe siècle, Afrique; Côte Guinée)." In: *Musiques — signes — images. Liber amicorum François Lesure*. Edited by Joël-Marie Fauquet. Genève: Minkoff, 1988; 229-37.

A stick rattle depicted in an 18th-century engraving is found to still exist, as four photographs show.  
*organology*

2615. Roy, Christopher D. "A Nuna flute: attribution and meaning." In: *Sounding forms: African musical instruments*. Edited by Marie-Thérèse Brincard. New York: American Federation of Arts, 1989; 83-84

Summary of the traditional use and iconographic significance of a flute of the Nuna people of southern Burkina Faso.  
*organology*

2616. Rozin, V. "The making of works of art and problems in perceiving them: Small sculptures and chamber works." In: *Muzykal'noe iskusstvo i nauka III [Music and Scholarship III]*. Edited by Evgenij Nazajkinskij. Moscow: Muzyka, 1978; [pages unknown].

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*music and art*

2617. Rozov, N. N. "Muzykalnye instrumenty i ansambli v miniatjurah Hludovskoj (russkoj) psaltri [The representation of instruments and musical ensembles in the Chludov psalter]." In: *Drevnerusskoe iskusstvo. Problemi i atribucii (Mél. V. N. Lazarev)*. USSR, 1977; 91-105.

*iconography*

2618. Rubey, Norbert. *Johann Strauß (Sohn): Geschichte in Musik — Forschungsauftrag des Bundesministeriums für Wissenschaft und Forschung, Wien*. Wien: author, 1994.

A detailed study of political occasions in the 19th century that inspired many of Johann Strauß's works. Titles of works, title illustrations, and musical quotations reflect thematic connections with compositional causes.  
*music and art*

2619. Rudén, Jan Olof, "Music in watermarks." *Svensk Tidskrift för Musikforskning* 69 (1987): 75-90.

Rudén shows that the reproduction of musical instruments in watermarks is one more field of music iconography. Numerous illustrations show the instruments depicted, and Rudén interprets their symbolic meaning.  
*organology*

2620. Rueger, Christoph. *Musikinstrument und Dekor. Kostbarkeiten europäischer Kulturgeschichte*. Leipzig: Verlag für Kunst und Wissenschaft, 1982.

*music and art/iconography/portrait iconography/organology/depictions on musical instruments*

2621. Rühfel, Hilde, "Ammen und Kinderfrauen im klassischen Athen." *Antike Welt* 19, 4 (1988): 43-57.  
A krater painting depicts dancing to the accompaniment of the lyra.  
*iconography*
2622. Rummenhöllei, Peter, "Zur zeitgenössischen Portraittierung Carl Philipp Emanuel Bachs." *Musica* 48, 4 (1994): 215-18.  
*portrait iconography*
2623. Rumpf, Marianne, "Rosen oder Leprosen im Volkslied. Eine Motivuntersuchung aus medizinhistorischer Sicht." *Jahrbuch für Volksliedforschung* 30 (1985): 18-36.  
The rose as a symbol of leprosy in folksong and the visual arts.  
*iconography*
2624. Rupprecht, Bernhard. "Orpheus als Pädagoge: Nachträge zur Ikonographie von Rubens' 'Die Erziehung der Maria de Medici'." In: *Festschrift für Hartmut Biermann*. Weinheim: VCH, 1990; 161-69. (*Acta Humaniora*).  
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2625. Rushton, Julian, "Christoph Willibald Gluck, 1714-87: the musician Gluck." *The Musical Times* 128 (1987): 615-18.  
*portrait iconography*
2626. Russell, F. "A painting by Livio Mehus at Knole." In: *National Trust Studies*. London: Sotheby, Parke, Bernet, 1980; 147-49.  
Attribution of a painting with musical allegory to a Flemish artist; previously attributed to Tito Maio.  
*iconography*
2627. Russell, John, "In detail: Picasso's 'Three Musicians'." *Portfolio* 1, 2 (1979): 12.  
*iconography*
2628. Russell, Tilden A., "On looking over ha-ha." *The Musical Quarterly* 71 (1985): 27-37.  
Discusses an aesthetic relationship between "ha-ha", a garden device in the 18th century England, and the contemporary musical forms.  
*music and art*
2629. ———, "The development of the cello endpin." *Imago Musicae* 4 (1987): 335-56.  
*organology*
2630. ———, "Iconographic paths to the minuet." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 221-34.  
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2631. ———, "The Huntington music book." *Journal of the New Haven Colony Historical Society* 40, 1; 2 (Fall 1993; Spring 1994): 3-13.  
The manuscript *Huntington music book* (US-NHch MSS.27.V:A) was begun in 1817 near Syracuse, New York. It contains tutors for the flute and violin, and nearly 500 tunes, signals, and marches. A unique aspect of the book are its numerous illustrations, among them a dancing flutist playing *Yanky Doodle* [sic].  
*iconography*
2632. Russo, Paolo, 'L'Isola di Alcina, Funzioni drammaturgiche del *divertissement* nella *tragédie*

- lyrique (1699-1735)." *Nuova Rivista Musicale Italiana* 21 (1987): 1-15.  
Illustrations of stage sets.  
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2633. Rutkowski, Wolfgang, "Das Schichtenverhältnis im Musikkunstwerk." *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 24 (1979): 5-10.  
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2634. Ruzhong, Zheng, "Dunhuang bihua yueqi fenlei kaolüe." *Dunhuang yanjiu*, 4 (1988): 10-25.  
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2637. Sabatier, François. *Miroirs de la musique: la musique et ses correspondances avec la littérature et les beaux-arts, 1800-1950*. Paris: Fayard, 1995.  
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2638. Sadie, Julie Anne. "Parnassus revisited: the musical vantage point of Titon du Tillet." In: *Jean-Baptiste Lully and the music of the French Baroque: essays in honor of James R. Anthony*. Edited by John Hajdu Heyer. Cambridge: Cambridge University Press, 1989; 131-57.  
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2639. Sadler, Graham. "A re-examination of Rameau's self-borrowings." In: *Jean-Baptiste Lully and the music of the French Baroque: essays in honor of James R. Anthony*. Edited by John Hajdu Heyer. Cambridge: Cambridge University Press, 1989; 259-89.  
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2641. Sala, Roger. "Iconografía y estilo en la escuela bolera." In: *Encuentro Internacional La Escuela Bolera*. Madrid: INAEM and Madrid Capital Europea de Cultura, 1992; 121-27.  
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- Sala, Teresa M. See Muntada, Ana, and Teresa M. Sala
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2642. Salmen, Gabriele. *Musiker im Porträt, vol. 4: Das 19. Jahrhundert*. München: Beck, 1983.  
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2644. Salmen, Gabriele and Walter, "Portraits of musicians in social history." *RidIM/RCMI Newsletter* 8, 1 (1983): 4-7.  
*portrait iconography*
2645. ———. *Bilder zur Musikgeschichte Ostmitteleuropas*. Kassel etc.: Bärenreiter, 1992. (*Musik des Ostens*, 13).  
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*iconography*
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Brief discussion of one picture: 'Verspottung Christi' (ca. 1430).  
*organology*
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*iconography*
2652. ———, "Ikonographie der Musik in Österreich." *Österreichische Musikzeitschrift* 32 (1977): 481-85.  
*iconography*
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*iconography*
2654. ———. *Bilder zur Geschichte der Musik in Österreich*. Innsbruck: Helbling, 1979. (*Innsbrucker Beiträge zur Musikwissenschaft*, 3).  
*iconography*

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2656. ———, "Zur Ikonographie musizierend-jubelnder Frauen Alt-Israels." *Orbis Pictus/Assaph* 7 (1979-80): 37-42.  
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*portrait iconography*

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*iconography*
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*iconography/organology*
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*organology*
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*music and art*
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*music and art*
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(*Musikgeschichte in Bildern*, 4/5).  
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2684. ———. "Tänze am Oberrhein vor 1600." In: *Musik am Oberrhein*. Edited by Hans Musch. Regensburg: Bosse, 1993; 37-57.  
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2685. ———. "Zur Praxis von Totentänzen im Mittelalter." In: *Tanz und Tod in Kunst und Literatur*. Edited by Franz Link. Berlin, 1993; 119-26.  
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2686. ———, "Badlieder." *Jahrbuch für Volksliedforschung* 39 (1994): 13-19.  
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2687. ———, "Stammbuchillustrationen als musikgeschichtliche Quelle." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 235-42.  
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2688. ———, "Die Harfe und der Tanz/La harpe et la danse/The harp and dancing." *Harpa: Internationales Harfen-Journal*, 14 (Summer 1994): 9-18.  
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2689. ———, "Haltung von Harfen im Mittelalter/Maniement de la harpe au Moyen Age/Playing positions of harps in the Middle Ages." *Harpa: Internationales Harfen-Journal*, 16 (Winter 1994): 12-17.  
Use of strap on medieval harp.  
organology
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2691. ———. "Neue Bildquellen zur Praxis von Haus- und Kammermusik im 16. Jahrhundert." In: *Colloquium musica cameralis, Brno, 1971*. Edited by Rudolf Pečman. Brno: Mezinárodní



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*iconography*

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Considers Molenaer's *Musical duet* in the National Gallery, London.

*iconography*

2693. Saltz, Jerry, "Beautiful dreamer: Christian Marclay's *The Beatles*." *Arts Magazine* 64, 4 (December 1989): 21-22.

Analysis of Marclay's 1989 sculpture, a pillow crocheted out of magnetic tape containing recordings of all the music of the Beatles.

*music and art*

2694. Salzburg, 1985. — *W. A. Mozart — neue Bilder*, [Exhibition catalogue]. Edited by Thomas Zaunschirm. Salzburg: Galerie Thadaeus Ropac, 1985.

*portrait iconography*

2695. Salzburg, 1991. — *Salzburg zur Zeit der Mozart*, [Exhibition catalogue]. Edited by Johannes Neuhardt and Albin Rohrmoser. Salzburg: Dommuseum; Museum Carolino Augusteum, 1991.

*iconography*

2696. Salzman, Michèle Renée, "The representation of April in the calendar of 354." *American Journal of Archeology* 88 (1984): 43-50.

The central figure in the picture plays crotala.

*iconography*

2697. Samokovlieva, Maria, "Die bulgarischen Tänze Račenica und Horo." *RIdIM/RCMI Newsletter* 18, 1 (Spring 1993): 26-28.

A discussion of Ivan Markvička's painting representing the Bulgarian traditional dance račenica (1894) and Nikola Obrazopiseč's painting of horo in Samokov (1892).

*iconography*

Samuel, Claude (ed.). See Messiaen, Olivier, and Claude Samuel

2698. Sanchez Beltran, Jesus, "La porcelana del Buen Retiro en el Palacio Real de Madrid." *Reales Sitios* 24, 94 (1987): 48-56.

Describes the musical instruments in a decorative ceiling at the Escorial.

*organology*

2699. Sanderson, Warren, "Archbishop Radbod, Regino of Prüm and late Carolingian art and music in Trier." *Jahrbuch der Berliner Museen* 24 (1982): 41-61.

*music and art*

2700. Santarelli, Cristina, "Considerazioni su alcuni dipinti a carattere musicale delle collezioni torinesi." *RIdIM/RCMI Newsletter* 18, 2 (Fall 1993): 53-59.

*iconography*

2701. Sanvoisin, Michel. "Les musiciens de Watteau." In: *Pèlerinage à Watteau I: Textes*. Paris: Hôtel de la Monnaie, 1977; 103-16.

*iconography*

2702. Sarrasin, Francine, "Musical iconography and sketches in the National Gallery: 'Street Musicians' by Lillian Freiman and 'Orchestra Sketch' by Pegi Nicol." *Annual Bulletin. National Gallery of Canada* 5 (1981-1982): 36-40.  
*iconography*
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*iconography*
2704. Sasse van Ysselt, Dorine van, "Il Cardinale Alessandro de' Medici committente dello Stradano (1585-1587)." *Mitteilungen des Kunsthistorischen Institutes Florenz* 24 (1980): 203-36.  
Discusses, among other things, some frescoes with putti musicians at the Palazzo della Gherardesca, Florence.  
*iconography*
2705. Sastra, B. V. K.. "Musical iconography in Shri Tatva Nidhi." *National Centre for the Performing Arts Quarterly Journal* 4, 1 (1975): 8-19.  
*iconography*
2706. Saugier, François. *Schubert: Album de famille*. Paris: Lattès, 1992.  
A Schubert iconography representing the places and personages close to Schubert.  
*portrait iconography*
2707. Saura, Joaquín. *Una invención organológica de Leonardo da Vinci en la Biblioteca Nacional de Madrid*. Madrid: Comunidad de Madrid, 1993.  
*organology*
2708. Sauser, Janet Susanna Rose, "The Twelve Gods Relief in the Walters Art Gallery." *The Journal of the Walters Art Gallery* 45 (1987): 2-16.  
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*iconography*
2709. Savage, Roger, "Rameau's American dancers." *Early Music* 11 (1983): 441-52.  
Discusses Daniel Rabel's 'La douairière de Billebahaut'.  
*iconography*
2710. Savona, 1987. — *Eso Peluzzi: Variazioni su Forme di Violino*, [Exhibition catalogue]. *Sala Consiliare del Comune di Savona*, 6 December 1986-7 January 1987. Cremona: Istituto professionale internazionale per l'artigianato liutato e del legno di Cremona, mostra delle liuterie liguri, 1986/87.  
Contains, among other articles, "Eso Peluzzi", by Gianfranco Bruni, and "Ricordo di un'amicizia" by Gona Lagoria.  
*organology*
- Savy, Nicole. See Michaud, Stéphane, Jean-Yves Mollier, and Nicole Savy
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2720. Schauenburg, K., "Herakles Musikos." *Jahrbuch des Deutschen Archäologischen Instituts* 94 (1979): 49-76.  
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2726. ———, "Divergent perspectives on the *velorio del angelito*: Ritual imagery, artistic condemnation, and ethnographic value." *Journal of Ritual Studies* 8, 2 (Summer 1994): 43-84.  
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2727. Scheffler, Karl "Slevogts Dekorationen zu Mozarts *Don Giovanni*." In: *Slevogt und Mozart: Werke von Max Slevogt zu den Opern 'Don Giovanni' und 'Die Zauberflöte'*. Edited by Hans-Jürgen Imiela and Berthold Roland. Mainz: Philipp von Zabern, 1991; 153-56.  
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2728. Scheib, Christian. "Multimedia: Zwei Einzelgänger als Vorgänger und zwei Desperados als Erben. Claude Bragdon, Wassily Wereschtschagin und 'Station Rose'." In: *Musik und Bildende Kunst*. Edited by Rudolf Dieter Kraemer. Essen: Die Blauz Eule, 1990; 81-89.  
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2729. Scherliess, Volker, "Notizen zur musikalischen Ikonographie, I. Gestimmte Instrumente als Harmonie-Allegorie." *Analecta Musicologica* 14 (1974): 1-16.  
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2730. ———. *Alban Berg in Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt, 1975.  
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2731. ———, "Notizen zur musikalischen Ikonographie, II. Die Musik-Impresa der Isabella d'Este." *Analecta Musicologica* 15 (1975): 21-28.  
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2732. ———. "Musica politica." In: *Festschrift Georg von Dadelsen zum 60. Geburtstag*. Edited by Thomas Kohlhasse and Volker Scherliess. Stuttgart: Hänssler, 1978; 270-83.  
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2733. ———, "'Alles war hell in hell gemalt'. Musikalische Bildthemen in der venezianischen Malerei." *Concerto* 2, 3 (1985): 16-29.  
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2734. Schiatti, Rita. *Iconografia degli strumenti musicali nelle raccolte d'arte delle Isole Borromee*. Tesi di diploma, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1991-92.  
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2735. Schibli, Sigfried, "Der Engel und der Hund: Schallplatte, Schallplattenkritik und Neue Musik." Danuser, Hermann, and Siegfried Mauser, eds. *Neue Musik und Interpretation: Fünf Kongressbeiträge und drei Seminarberichte*. Mainz: Schott, 1994. (*Veröffentlichungen des Insti-*



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2736. Schindler, O., "Die Restaurierung der Decken- und Wandmalereien von Max Slevogt in Neukastel bei Leinsweiler." *Denkmalflege in Rheinland-Pfalz. Jahrbuch für Geschichte und Kunst des Mittelrheins* 29-30 (1974-75): 131-38.

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*music and art*

2737. Schirmbeck, Hans-Jörg, "Ausstellung anlässlich der Musiktage der DDR." *Bildende Kunst* 6 (1984): 268-69.

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2738. Schlaffer, Hannelore and Heinz, (eds.). *Wassily Kandinsky und Arnold Schönberg: Der Briefwechsel*. Stuttgart: Hatje, 1993. (*Korrespondenzen*, 3).

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2739. Schlager, Karlheinz, "Panofsky und Perotin." *Festschrift Hubert Unverricht zum 65. Geburtstag*. Edited by Karlheinz Schlager. Tutzing: Schneider, 1992, 245-54.

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2741. Schmid, Manfred Hermann, "Dürer und die Musik. Das Rätsel der 'nicht entzifferten Aufzeichnungen' im schriftlichen Nachlaß." *Die Musikforschung* 46 (1993): 131-56.

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2742. ———, "Die Darstellung der Musica im spätmittelalterlichen Bildprogramm der *Margarita philosophica* von Gregor Reisch 1503." *Hamburger Jahrbuch für Musikwissenschaft* 12 (*Musikalische Ikonographie*) (1994): 247-61.

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2743. Schmidt, Albert, "Die Glocke in der bildenden Kunst. III: Glocken auf Darstellungen von Heiligen." *Das Münster* 46, 2 (1993): 130-33.

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2744. Schmidt-Colinet, Constanze. *Die Musikinstrumente in der Kunst des Alten Orients*. Bonn: Bouvier, 1981. (*Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft*, 312).

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2745. Schmidt, Cynthia E. "African mbira as musical icons." In: *Sounding forms: African musical instruments*. Edited by Marie-Thérèse Brincard. New York: American Federation of Arts, 1989; 73-77.  
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2747. Schmidt, Felix. *Hat man Töne? Portraits bedeutender Musiker unserer Zeit*. München: Kindler, 1994.  
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2748. Schmidt, Hans-Christian, "Alte Musik in neuen Medien. Über Versuche das nicht Abbildbare abzubilden." *Neue Zeitschrift für Musik* 147, 2 (1986): 14-19.  
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2751. Schmierer, Elisabeth, Susanne Fontaine, Werner Grünzweig, and Matthias Brzoska, (eds.). *Töne — Farben — Formen. Über Musik und bildende Künste (Festschrift Budde)*. Laaber: Laaber, 1995.  
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2752. Schmitt-Thomas, Reinhold. *Corpus Imaginum Musicorum. Eine wissenschaftliche Bestandsaufnahme von Komponistenbildnissen aller Zeiten und Länder in Form von Einzellieferungen in periodischer Reihenfolge*. Frankfurt am Main, ca. 1977.  
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2754. Schnapper, Antoine, (ed.). *Atti del XXIV Congresso internazionale di storia dell'arte, vol. 5: La scenografia barocca*. Bologna: CLUEB, 1982.  
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2755. Schneebalg-Perelman, Sophie. *Les chasses de Maximilien. Les énigmes d'un chef-d'oeuvre de la tapisserie*. Bruxelles: Chabassol, [1982].  
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2764. Schneider, Marcel. *Franz Schubert in Selbstzeugnissen und Bilddokumenten*. Trans. from French by Walter Deppisch. Reinbek bei Hamburg: Rowohlt, 1975.  
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2765. Schneider, Marius. *Singende Steine. Rhythmus-Studien an drei romanischen Kreuzgängen*. Kassel 1955, reprint München: Heimeran, 1978.  
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2769. Schnitzler, Günter. "Eine Analogie Kokoschkas: Altdorfers *Alexander-Schlacht* und Beethovens *Grosse Fuge*." In: *Musik in Antike und Neuzeit*. Frankfurt am Main: Lang, 1987; 129-45.  
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2770. ———. "Von der Zeitkritik zum Welttheater: *The rake's progress* von Hogarth, Lichtenberg, Strawinsky." In: *Welttheater, Mysterienspiel, rituelles Theater: "Vom Himmel durch die Welt zur Hölle"*. Edited by Peter Csobádi, Gernot Gruber, Jürgen Kühnel, et al. Anif: Müller-Speiser, 1987; 517-34.  
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2772. *Schoenberg as an artist* (= *Journal of the Arnold Schoenberg Institute* 2/3, 1978).  
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2774. Schönberger, Elmer, "Analogies between music and visual art: Rudolf Escher — M. C. Escher, an interchange by correspondence." *Key Notes* 21 (1985): 12-16.  
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2778. Schöny, Heinz. *Bruckner Ikonographie. Anton Bruckner im zeitgenössischen Bildnis*. Wien: Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, 1972.  
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2780. Schrader, Arthur F., "Musical instruments at Old Sturbridge Village." *Antiques* 116 (1979): 583-91.  
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2781. Schrammek, Winfried. "Die Wiederherstellung der Silbermannorgel in der Dresdner Hofkirche." In: *Denkmale in Sachsen: ihre Erhaltung und Pflege in den Bezirken Dresden, Karl-Marx-Stadt, Leipzig und Cottbus*. Leipzig: Böhlau, 1978; 318-21.  
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2784. Schröder, Dorothea, "Nibelungenring und mystischer Knoten: Gottfried Sempers Entwurf zu einem Taktstock für Richard Wagner." *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 9-10 (1990-91): 115-22.  
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*portrait iconography*
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2793. Schulze, Hans Joachim, "Zur Überlieferung einiger Bach-Porträts." *Bach-Jahrbuch* 68 (1982): 154-56.  
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2794. Schuster, Peter-Klaus, "Zu Dürers Zeichnung *Der Tod des Orpheus* und verwandten Darstellungen." *Jahrbuch der Hamburger Kunstsammlungen* 23 (1978): 7-28.  
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*music and art/iconography*

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2798. Scortecci, Donatella. "Esempi di iconografia musicale nella produzione artistica e carattere cristiano nell'antichità." In: *Musica e immagine tra iconografia e mondo dell'opera: Studi in onore di Massimo Bogianckino*. Edited by Biancamaria Brumana, Galliano Ciliberti, et al. Firenze: Olschki, 1993; 31-52. (*Historiae Musicae Cultores*, 70).  
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- in: *Rivista Italiana di Musicologia* 12 (1977), 153-57; Victor Huglo in: *Scriptorium* 31 (1977), 160.  
*iconography*
2805. ———. "Die Bedeutung des Utrechter Psalters für die Musikgeschichte." In: *Kunst- en muziekhistorische bijdragen tot de bestudering van het Utrechts Psalterium. Festgabe zum 200-jährigen Bestehen der Provinciaal Utrechts Genootschap van Kunsten en Wetenschappen*. Utrecht: Haentjens Dekker & Gumbert, 1973; 33-48.  
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*iconography*
2806. ———. "Venus und die Musikwissenschaft oder Von der Universalität eines reformatorischen Buchmachers." In: *Totum me libris dedo. Festschrift zum 80. Geburtstag von Adolf Seebass*. Basel, 1979; 187-99.  
 Discusses the illustrations of G. Rhau's "Enchiridion" 1538.  
*iconography*
2807. ———. "Some suggested changes for the revision of the instruction book (RIdIM Master Catalogue Card)." *RIdIM/RCMI Newsletter* 4/2 (June 1979): 11-16; 5/1 (January 1980): 8-9.  
*iconography*
2808. ———. "Prospettive dell'iconografia musicale, considerazioni di un medievalista." *Rivista Italiana di Musicologia* 18 (1983): 67-86.  
 Includes discussion of van Eyck's "Tymoteus".  
*iconography/portrait iconography*
2809. ———. "The visualization of music through pictorial imagery and notation in late medieval France." In: *Studies in the performance of late medieval music*. Edited by Stanley Boorman. Cambridge: Cambridge University Press, 1983; 19-33.  
*music and art/iconography*
- 2809a ———. "Immagini e notazioni dipinte della musica tardomedievale" *Studi Medievali*, Palermo, 5 (1983): 402-18.  
 Italian translation of n. 2809.
2810. ———. "Deux analyses iconographiques (1924 et 1985). Un hommage à la Comtesse de Chambure." *Imago Musicae* 4 (1987): 35-44.  
*iconography*
2811. ———. "Idee und Status der Harfe im europäischen Mittelalter." *Basler Jahrbuch für historische Musikpraxis* 11 (1987): 139-52.  
*iconography/organology*
2812. ———. "Lady Music and her protégés: from musical allegory to musicians' portraits." *Musica Disciplina* 42 (1988): 23-61.  
 From ca. 1200-1550.  
*iconography/portrait iconography*
2813. ———. "Léopold Robert and Italian folk music." *The World of Music* 30, 3 (1988): 59-84.  
 Léopold Robert (1794-1835) was a Swiss painter who worked in Italy from 1818 until his death in Venice.  
*iconography*



- 2813a ———, “The use of folkmusic for satirical purposes in the *Roman de Fauvel*.” In: *Folklor i njegova umetnička transpozicija [Folkmusic and its artistic transposition]*, Beograd: Academy of Music, 1989: 331-36.
2814. ———, “Idyllic Arcadia and Italian musical reality: experiences of German writers and artists (1770-1835).” *Imago Musicae* 7 (1990): 149-87.  
*music and art/iconography*
2815. ———. “The illustration of music theory in the late Middle Ages.” In: *Music theory and its sources: antiquity and the Middle Ages*. Edited by André Barbera. South Bend: University of Notre Dame, 1990; 197-234.  
*iconography*
2816. ———, “Iconography and dance research.” *Yearbook for Traditional Music* 23 (1991): 33-51.  
*iconography*
2817. ———. “Léopold Roberts Maleratelier und seine Musikinstrumentensammlung.” In: *Musica Privata: Festschrift für Walter Salmen zum 65. Geburtstag*. Edited by Monika Fink, Rainer Gstrein and Günter Mössmer. Innsbruck: Helbling, 1991; 121-27.  
Musical instruments portrayed within painters’ ateliers are not unusual; but in the case of Léopold Robert (1794-1835), the painter was himself a collector of instruments.  
*music and art/iconography*
2818. ———, “The power of music in Greek vase painting: reflections on the visualisation of *rhythmos* (order) and *epaoidē* (enchanted song).” *Imago Musicae* 8 (1991): 11-37.  
*music and art/iconography*
2819. ———. “Iconography.” In: *Ethnomusicology. I: An introduction*. London; New York: Macmillan; Norton, 1992; 238-44.  
*iconography*
2820. ———, “La contribution des chercheurs français à l’histoire de l’iconographie musicale.” *Musique-Images-Instruments* 1 (1995): 9-20.  
*iconography*
2821. Seebom, Reinhard, “Der Liebesgarten und die Rose. Motivgeschichtliche Studien zum Textbuch von Pfitzners romantischer Oper.” *Mitteilungen der Hans-Pfitzner-Gesellschaft* 35 (1976): 72-86.  
Traces the motifs of the mythical dream world of the garden of love and the symbol of the rose — the main ingredients of James Grun’s operatic poem “Die Rose vom Liebesgarten”, which was inspired by Hans Thoma’s painting “Der Wächter vor dem Liebesgarten” — in literature and art back to the Middle Ages.  
*music and art/iconography*
- Sedlář, Jaroslav. See Pečman, Rudolf (ed.)
2822. Segerman, Ephraim, “On the difference between early and modern Baroque reeds.” *FoMHRI quarterly*, 74 (January 1994): 37-38.  
Uses pictorial evidence for bassoon playing.  
*organology*
2823. Segermann, Ephraim, and Djilda Abbott, “Correspondence: Stringed instruments on the Eglan-

tine table." *Early Music* 4 (1976): 485.

*organology*

2824. Seidel, Wilhelm. "Die Symphonie von Moritz von Schwind." In: *Der Text des Bildes: Möglichkeiten und Mittel eigenständiger Bilderzählung*. Edited by Wolfgang Kemp. München: text + kritik, 1989; 10-34.

Describes how, in his paintings, Schwind translates the symphonic form into visual terms.  
*music and art/iconography*

2825. Seidenberg, Margot, "Ein Bassett von Hans Krouchdaler (1685): Restaurierung, Konservierung." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 38 (1981): 313-16.

*organology*

2826. Seiterle, Gerard, "Maske, Ziegenbock und Satyr." *Antike Welt* 19, 1 (1988): 2-14.

*iconography*

2827. Selch, Frederick R. "The musical instruments: a brief history." In: *The art of music: American paintings and musical instruments, 1770-1910*. Clinton/New York, Fred L. Emerson Gallery, [Exhibition catalogue]. Clinton/N. Y.: Hamilton College, 1984; 19-30.

*organology*

Seline, Janice (ed.). See Exhibition catalogue *Montreal*, 1980-1981

2828. Semper, Gottfried. *Das königliche Hoftheater zu Dresden*. [Facsimile with an introduction by Harry Hammer-Schenk]. Braunschweig: Vieweg und Sohn, 1986.

*music and art*

2829. Sen, Geeti, "Music and musical instruments in the paintings of Akbar Nama." *National Centre for the Performing Arts Quarterly Journal* 8, 4 (1979): 1-7.

*iconography/organology*

2830. Senior, Geoffrey, (ed.). *Music and musicians on postage stamps*. O'tell near Manchester [England]: A.uthor, 1979.

Covers issues up to the end of 1978, portraits only.  
*portrait iconography*

2831. Sese, Frederic, "Joan Miró, la música visual." *Amadeus* 12 (October 1993): 46-50.

*music and art*

2832. Seth, Lennart, "Vermeer och van Veens Amorum Emblemata." *Kunsthistorisk Tidskrift* 49, 1 (1980): 17-40.

Discusses, among others, Vermeer's "Lady standing at the virginal", "The concert" and "The music lesson".  
*iconography*

2833. Setlak-Garrison, Helene, "Reinterpreting the capital of the fourth tone at St Lazare, Autun." *Early Music* 15 (1987): 365-76.

*iconography*

2834. Sevestre, Nicole, "Quelques documents d'iconographie musicale médiévale: l'image et l'école autour de l'an mil." *Imago Musicae* 4 (1987): 23-34.

*iconography*

Sewell, Darrell (ed.). See Exhibition catalogue *Philadelphia*, 1982

Seymour, Anne. See Exhibition catalogue *London and Liverpool*, 1989-1990

2835. Shapiro, Alan, "Artemis oder Omphale?" *Archäologischer Anzeiger*, (1987/4): 623-28.

Discusses the use of plectra for lyre playing.

*organology*

2836. Shapiro, Kenneth D., "The *Berlin Dancer* completed: a bronze auletris in Santa Barbara." *American Journal of Archeology* 92, 4 (1988): 509-27.

Analysis of the hand and arm positions reveals that the missing instrument was a double aulos.

*organology*

2837. Shapiro, Maurice L., "Widener Orpheus." *Studies in the History of Art* 6 (1974): 23-36.

*iconography*

2838. Shapiro, Michael Edward, "Degas and the Siamese twins of the Café-Concert: the Ambassadeurs and the Alcazar d'Été." *Gazette des Beaux-Arts 6e Période* 95 (1980): 153-64.

*iconography*

2839. ———. "Sound in a silent medium: thoughts on the pleasures and paradoxes of musical paintings." In: *The art of music: American paintings and musical instruments, 1770-1910. Clinton/New York, Fred L. Emerson Gallery*, [Exhibition catalogue]. Clinton/N. Y. Hamilton College, 1984; 10-18.

*music and art/iconography*

2840. Sheard, Wendy Stedman. "The *Widener Orpheus*: attribution, type, invention." In: *Collaboration in Italian Renaissance art. Festschrift Charles Seymour*. Edited by Wendy Stedman Sheard and John T. Paoletti. New Haven and London: Yale University Press, 1978; [pages unknown].

A detailed examination of the painting in the National Gallery, Washington, attributed (by Sheard) to Giorgione and a collaborator.

*iconography*

2841. Shelestova, Elena, "Linking image and idea: the artwork of Oleg Sokolov." *Leonardo* 27, 5 (1994): 427-32.

The painter Sokolov was inspired by music and literature.

*music and art*

2842. Sherr, Richard, "The Medici coat of arms in a motet for Leo X." *Early Music* 15 (1987): 30-35.

*iconography*

2843. ———, "Performance practice in the papal chapel during the 16th century." *Early Music* 15 (1987): 453-62.

*iconography*

2844. Shihihara, Susanne, "Max Reger und die bildende Kunst." *Reger-Studier* 2 (1986): 135-74.

Visual responses to Reger's music by Beckerath, Ludovic Czerny, Klinger, Otto Pankok, Nölken, Max Beckmann, Robert Strübin, and Johannes Grützke.

*music and art*

2845. Shinneman, D., "Canon in Titian's 'Andrians': a reinterpretation." *Studies in the History of Art* 6 (1974): 93-95.

*iconography*

2846. Shive, Clyde S. Jr., "Bands and the visit of the Japanese Embassy." *Journal of the World Association for Symphonic Bands and Ensembles* 1 (1994): 1-20.  
A discussion of newspaper illustrations representing the reception of the first Japanese ambassador to the U.S.A., 1860.  
*iconography*
2847. Siegel, Linda, "A second look at Schumann's 'Genoveva'." *The Music Review* 36 (1975): 17-41.  
Brief mention of relationship between Schumann's concept of stage settings, scenes, and contemporary Romantic paintings.  
*music and art*
2848. Siemens, Lothar Hernández, "Los violinistas compositores en la Corte Española durante el período central del siglo XVIII." *Revista de Musicología* 11, 3 (1988): 657-765.  
Includes pictures of musicians of the courts of Felipe V and Fernando VI.  
*portrait iconography*
- Siemens Hernández, Lothar. See Gome, Talio, and Lothar Siemens Hernández
2849. Sierra Pérez, José, "Domenico Scarlatti en el temprano nacionalismo español." *Ritmo*, 561 (1985): 14-15.  
*portrait iconography*
2850. Silk, Gerald, "The integration of art, music and theater in Italian Futurist performance." *Akten des XXV. Internationalen Kongresses für Kunstgeschichte [Kunst, Musik, Schauspiel]* 2 (1985): 115-20.  
*music and art*
2851. Silvestrini, Jolanda. *Iconografia degli strumenti musicali a Ferrara e in provincia*. Tesi di Laurea, Università degli Studi di Pavia, Scuola di Paleografia e Filologia Musicale, 1990-91.  
*organology*
2852. Simon, Erika, "Nachrichten aus dem Martin-von-Wagner-Museum, Würzburg." *Archäologischer Anzeiger* 2 (1985): [pages unknown].  
Anneliese Korssatz-Dießmann describes the dance and instruments in the 'Apulian Lekythos' in her essay, 'Apulischer Kernos', which begins on p. 229.  
*iconography*
2853. Simon, Robert B., "Bronzino's 'Cosimo I de' Medici as Orpheus'." *Bulletin of the Philadelphia Museum of Art* 81, 348 (Fall 1985): 17-27.  
*iconography/portrait iconography*
2854. Simon, S. C., "David et ses musiciennes: Iconographie d'un chapiteau de Jaca." *Les Cahiers de Saint-Michel de Cuxa* 11 (1980): 239-48.  
*iconography*
2855. Sirch, Licia, "Iconologia della 'Citarra'." *Liuteria* 3, 9 (1983): 14-23.  
*organology*
2856. Sire, Anne-Marie, "L'orgue de Saint-Alain de Lavaur: Un décor polychrome du XVI<sup>e</sup> siècle récemment mis au jour." *Monuments Historiques* 181 (May-June 1992): 105-07.  
The authors of the sculptures on the organ, dated 1523, is identified as Nicolas Bachelier.  
*depictions on musical instruments*



2857. Siromoney, Gift, "Musical instruments from Pallava sculpture." *Kalakshetra Quarterly* 2, 4 (1980): 11-20.  
*organology*
2858. Skey, Miriam Anne, "The iconography of Herod in the Fleury Playbook and the visual arts." *Comparative Drama* 17 (1983): 55-78.  
*iconography*
- Slawek, Stephan M. See Hardgrave, Robert L. Jr., and Stephan M. Slawek
2859. Slim, H. Colin. *The Prodigal Son at the Whores': music, art, and drama*. Irvine/California: California University Press, 1976. (*Distinguished Faculty Lecturer*, 1).  
*iconography*
2860. ———, "Some thoughts on musical inscriptions." *RidIM/RCMI Newsletter* 2, 2 (1977): 24-27.  
*iconography*
2861. ———. "A motet for Machiavelli's mistress and a chanson for a courtesan." In: *Essays presented to Myron P. Gilmore II*. Firenze: Olschki, 1978; 457-72.  
*iconography*
2862. ———, "Mary Magdalene, musician and dancer." *Early Music* 8 (1980): 460-73.  
*iconography*
2863. ———. "Instrumental versions, c. 1515-1554, of a late 15th-century Flemish chanson: 'O waerde mont'." In: *Music in medieval and early modern Europe*. Cambridge: Cambridge University Press, 1981; 131-61.  
*iconography*
2864. ———. "Mary Magdalene, 'mondaine musicale'." In: *Report of the XI'th Congress Berkeley 1977 of the International Musicological Society*. Kassel etc.: Bärenreiter, 1981; 816-24.  
*iconography*
2865. ———, "Music in and out of Egypt: a little-studied iconographical tradition." *Musica Disciplina* 37 (1983): 289-326.  
Some of the pictures contain musical scores.  
*iconography*
2866. ———, "Music in Majolica." *Early Music* 12 (1984): 371-73.  
*iconography*
2867. ———, "Paintings of Lady Concerts and the transmission of 'Jouissance vous donneray'." *Imago Musicae* 1 (1984): 51-73.  
*iconography*
2868. ———, "Giovanni Girolamo Savoldo's 'Portrait of a Man with a Recorder'." *Early Music* 13 (1985): 398-406.  
*iconography*
2869. ———. "Musical inscriptions in paintings by Caravaggio and his followers." In: *Music and context. Essays for John M. Ward*. Edited by Anne Dhu Shapiro. Cambridge/Mass.: Depart-

ment of Music, Harvard University, 1985; 241-63.

iconography

2870. ———. "Lodovico Lana's portrait of Geronimo Valeriano, lutenist to the Duke of Modena, and his Corente per la tiorba." In: *La musique et le rite sacré et profane, Actes du XIIe Congrès de la Société Internationale, Strasbourg, 29 août-3 septembre 1982*. Edited by Marc Honegger and Paul Prévost. Strasbourg: Association des Publications près les Universités de Strasbourg, 1986; 421-22.

portrait iconography

2871. ———, "Arcadelt's *Amor, tu sai* in an anonymous allegory." *Tatti Studies* 2 (1987): 91-106.

Identifies the music depicted in a mid-16th century Italian *Allegory of Music* (location unknown) as Jacques Arcadelt's *Amor, tu sai pur fare* and rejects possible attributions to other composers.

iconography

2872. ———, "Tintoretto's *Music-Making Women* at Dresden." *Imago Musicae* 4 (1987): 45-76.

iconography

2873. ———, "An iconographical echo of the unwritten tradition in a Verdelot madrigal." *Studi Musicali* 17 (1988): 33-54.

A portrait of a lady, ca. 1520-40, includes the top voice of a madrigal (a setting of a *strambotto*) and a *lira da braccio*.

iconography

2874. ———. "Two paintings of 'Concert Scenes' from the Veneto and the Morgan Library's unique music print of 1520." In: *In cantu et in sermone: for Nino Pirrotta on his 80th birthday*. Edited by Fabrizio Della Seta and Franco Piperno. Firenze: Olschki, 1988; 155-74.

iconography

2875. ———. "Two musical fragments from Peter Candid's destroyed allegory of the seven liberal arts." In: *Altro Polo. Essays on Italian music in the Cinquecento [Festschrift Carapetyan]*. Edited by Richard Charteris. Sidney: Frederick May Foundation for Italian Studies, University of Sidney, 1990; 178-89.

iconography

2876. ———, "Dosso Dossi's *Allegory at Florence* about music." *Journal of the American Musicological Society* 43, 1 (Spring 1990): 43-98.

iconography

2877. ———. "Keyboard music in Wedig's painting at Cologne." In: *Musica Privata: Festschrift für Walter Salmen zum 65. Geburtstag*. Edited by Monika Fink, Rainer Gstrein and Günter Mössmer. Innsbruck: Helbling, 1991; 79-92.

iconography

2878. ———, "The scholar and the music librarian." *Harvard Library Bulletin* 1, 1 (Spring 1991): 43-54.

Illustrates the importance of dialogue and access in the communication systems of scholars and librarians; discusses the *Portrait of a young man* by Francesco Salviati or Jacopino Del Conte, which contains the earliest depiction of a madrigal, Giovanni Animuccia's *S'altra fiamma*.

iconography

2879. ———. "Music and dancing with Mary Magdalen in a *laura vestalis*." In: *The crannied wall: woman, religion, and the arts in early modern Europe*. Ann Arbor: University of Michigan, 1992; 139-60.

A small 16th-century painting, now at Chatsworth in England, depicts a lady with her prayerbook

and an intabulation of a Flemish song, and relates the scene to the legends about Saint Mary Magdalen.  
*iconography*

2880. ———. "Images of music in three prints after Maarten van Heemskerck." In: *Iconography at the crossroads: papers from the colloquium sponsored by the Index of Christian Art, Princeton University, 23-24 March 1990*. Edited by Brendan Cassidy. Princeton: Princeton University, Department of Art and Archaeology, Index of Christian Art, 1993: 229-41.

Examines depictions of the Prodigal Son in prints by and after Heemskerck and interprets the *Allegory of Good and Bad Music*, 1554, as a satire on the contemporary practice of adopting secular music for ecclesiastical purposes.  
*iconography*

2881. Slobin, Mark. *Tenement songs: the popular music of the Jewish immigrants*. Urbana: University of Illinois Press, 1982. (*Music in American Life*, 21).

Includes a chapter on the iconography of sheet music.  
*iconography*

2882. ———, "Icons of Ethnicity: pictorial themes in commercial Euro-American music." *Imago Musicae* 5 (1988): 129-43.

*music and art/iconography*

2883. Sluyter, Eric Jan, "Niet Gysbert van der Kuyl uit Gouda, maar Gerard van Kuijl uit Gorinchem (1604-1673)." *Oud Holland* 91 (1977): 166-94.

Among the works attributed to van Kuijl which are discussed are several that depict music-making groups.  
*iconography*

2884. Smith, Allen L., "Toward a reconstruction of the development of the Appalachian dulcimer. What the instruments suggest." *The Journal of American Folklore* 93, 370 (1980): 385-96.

*organology*

2885. Smith, David R., "Irony and civility: notes on the convergence of genre and portraiture in seventeenth-century Dutch painting." *The Art Bulletin* 69, 3 (1987): 407-30.

*iconography/portrait iconography*

2886. Smith, Paul, "Was Seurat's art Wagnerian? and what if it was?" *Apollo* 134, 353 (July 1991): [pages unknown].

Seurat's late paintings confirm that he was familiar with Wagnerian aesthetics and enthusiastic about them.  
*music and art*

2887. Smith, Richard Langham, "Debussy and the Pre-Raphaelites." *Nineteenth-Century Music* 5 (1981): 95-109.

*music and art*

2888. Smith, Ruth, "The achievements of Charles Jennens (1700-1773)." *Music & Letters* 70 (1989): 161-90.

Contains a portrait of Thomas Hudson, Handel's "most interesting" librettist.  
*portrait iconography*

2889. Smith, Walter, "The ceiling of the Muktésvara temple in Bhubaneswar." *Artibus Asiae* 45, 1 (1982): 73-95.

*iconography*

2890. Smithers, Don L., "Gottfried Reiches Ansehen und sein Einfluß auf die Musik Johann Sebastian Bachs." *Bach-Jahrbuch* 73 (1987): 113-50.  
Contains a portrait of the trumpeter Gottfried Reiche (as well as additional wind instrument players) on an 18th-century mug.  
*iconography/portrait iconography*
2891. ———. *The music and history of the baroque trumpet before 1721*. 2nd edition. Carbondale and Edwardsville, Ill.: Southern Illinois University Press, 1988.  
Chapter 2 presents a discussion of Renaissance trumpet iconography.  
*organology*
2892. ———, "A new look at the historical linguistic and taxonomic bases for the evolution of lip-blown instruments from classical antiquity until the end of the Middle Ages." *Historic Brass Society Journal* 1 (1989): 3-64.  
*organology*
2893. ———, "Bach, Reiche and the Leipzig 'Collegia musica'." *Historic Brass Society Journal* 2 (1990): 1-51.  
Discusses the portrait of Gottfried Reiche by Elias Gottlob Haussmann from 1726, and later copies of the portrait by Christian Friedrich Rosbach (1727), as well as on a Meissen beer tankard.  
*portrait iconography*
2894. Smits van Waesberghe, Joseph. "Singen und Dirigieren der mehrstimmigen Musik im Mittelalter: Was Miniaturen uns hierüber lehren." In: *Dia-Pason: Ausgewählte Aufsätze von Joseph Smits van Waesberghe*. Buren, 1976; 165-87.  
*iconography*
2895. Smoje, Dujka. "La mort et l'au-delà dans la musique médiévale." In: *Le Sentiment de la mort au Moyen Age*. Montréal: Aurore, 1979; 249-65.  
On the "Dance of Death" imagery.  
*iconography*
2896. Smulikowska, Ewa, "The symbolism of musical scenes and ornamental motifs in organ-cases." *Organ Yearbook* 10 (1979): 5-14.  
*iconography/depictions on musical instruments*
2897. ———. *Organ-cases in Poland as works of art*. Warszawa: Sutkowski, 1993.  
Anonymous review in: *L'orgue: Histoire—technique—esthétique—musique* 236 (October-December 1995), 52.  
*depictions on musical instruments*
2898. Snitzler, Herb, and Lewis Porter, "'Such sweet thunder': A visual journey." *Georgia Review* 46, 4 (Winter 1992): 663-80.  
Photographs of jazz musicians by Snitzler, 1958-90.  
*portrait iconography*
2899. Snoep, D. P., "Portretten van echt en trouw." *Antiek* 20, 7 (1986): 380-83.  
Discusses a music scene in *Sonck en Elisabeth Claesdr. Walings met hun k'nderen* by Albert Fransz (1602).  
*iconography/portrait iconography*
2900. Snow-Smith, Joanne, "Leonardo's *Virgin of the Rocks*: a Franciscan interpretation." *Studies in Iconography* 11 (1987): 35-94.  
St. Francis's vision of a musical angel, depicted in Predis's *Angel with a Viol* and *Angel with a Lute*



(ca. 1486-90).  
iconography

2901. Snyder, Jane McIntosh, "Aegisthos and the Barbitos." *American Journal of Archeology* 80, 2 (1976): 189-90.  
iconography

Snyder, Jane McIntosh. See also Maas, Martha, and Jane McIntosh Snyder

2902. Sobregau, C. de, "La pintura wagneriana." *Album Letras-Artes* 39 (Spring 1994): 42-53.  
music and art

2903. "The sociology of music: a selected bibliography. Section 2: Sociology of art; section 18: Music and arts (in three parts)." *International Review of the Aesthetics and Sociology of Music* 7 (1976): 285-86, 309-10; 8 (1977): 98-99, 121-23, 273-74, 295-96; 9 (1978): 131 and 138.  
iconography

2904. Söderbäck, Peter, "Animal musicians in late medieval Swedish churches." *Svensk Musikhistorisk Arkiv Bulletin* 22 (1986): 4-15.  
iconography

2905. ———, "Music i bonadsmåleriet." *Svensk Musikhistorisk Arkiv Bulletin* 23 (1988): 24-33.  
On music on tapestries.  
iconography

2906. Söderberg, Bertil. "African musical instruments and their decoration." In: *Sounding forms: African musical instruments*. Brincard, Marie-Thérèse New York: American Federation of Arts, 1989; 31-36.  
depictions on musical instruments

2907. Södertälje, 1975. — *Galen i musik... musiken i bild*, [Exhibition catalogue]. *Södertälje, Konsthall, 10 May-10 August 1975*. Edited by Per Drougge. Södertälje: Kulturnämnden, 1975.  
89 items with musical motifs by 32 modern Swedish artists, along with 31 drawings (15th-19th century) from the Norrköping Museum.  
iconography

2908. Soedarsono, "Masks in Javanese dance-dramas." *The World of Music* 22, 1 (1980): 5-22.  
iconography

2909. Sohm, Philip L., "Affectation and *sprezzatura* in 16th- and early 17th- century Italian painting, prosody and music." *Akten des XXV. Internationalen Kongresses für Kunstgeschichte [Kunst, Musik, Schauspiel]* 2 (1985): 23-40.  
music and art

2910. Solcanu, I. I., "Représentations choréographiques de la peinture murale de Moldavie et leur place dans l'iconographie sud-est européenne." *Revue des Études Sud-Est Européennes* 14 (1976): 45-65.  
iconography

2911. ———, "Les instruments de musique dans la peinture des pays roumaines (14e-17e siècles)." *Revue des Archéologues et Historiens d'Art de Louvain* 12 (1979): 120-48.  
organology

2912. Somfai, László. "Remarks on iconography." In: *Haydn Studies*. New York, 1981; 70.  
*iconography*
2913. Sommer, Uwe, "Klangspuren: Michael Bachs 'Fingerboards & Overtones'." *Neue Zeitschrift für Musik* 154, 6 (November 1993): 11-13.  
*music and art*
2914. Song, Bang Song, "Koguryō instruments in tomb no. 1 at Ch'ang-ch'uan, Manchuria." *Musica Asiatica* 6 (1991): 1-17.  
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*organology/depictions on musical instruments*

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3115. Tyler, James, "The Mandore in the 16th and 17th centuries." *Early Music* 9 (1981): 22-31.  
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3124. Valentin, Erich. *Kleine Bilder großer Meister. 55 Komponisten-Porträts vom Mittelalter bis zur Gegenwart*. Mainz: Schott, 1975. (*Bausteine für Musikerziehung und Musikpflege*, G6).  
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3125. Valentini, Anna. *La musica a Cento tra XVI e XVII secolo e l'iconografia musicale del Guercino*. Tesi di Laurea, Università degli Studi di Bologna, 1989-90.  
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## II

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